

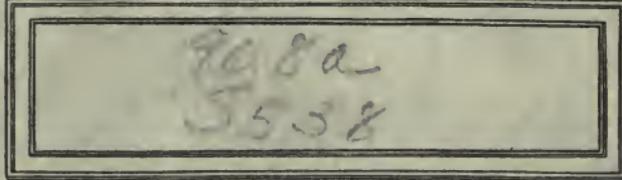
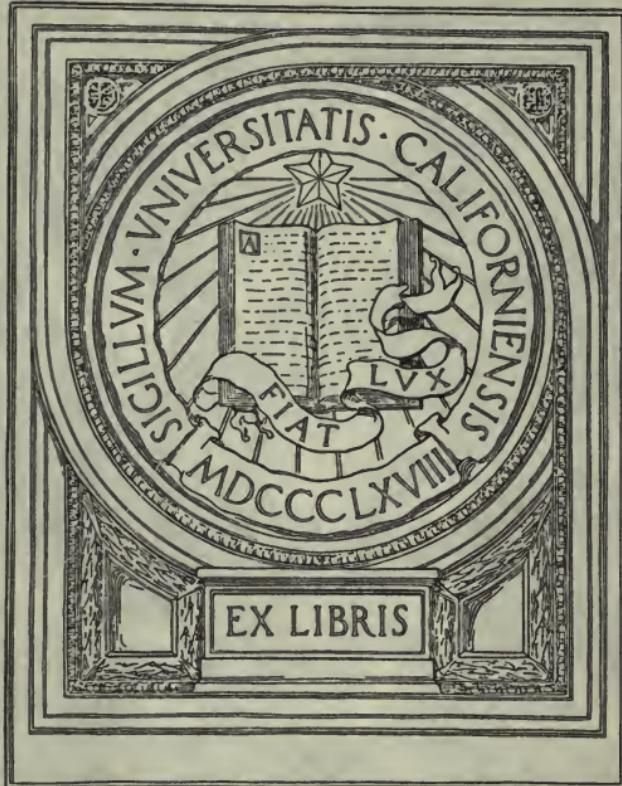
908a

5538

UC-NRLF



SB 316 554



The PLAYS AND BOOKS
of
THE LITTLE THEATRE

Edited by
FRANK SHAY

With a Preface by
PIERRE LOVING



New York
THE THEATRE CRAFTS EXCHANGE
1919

COPYRIGHT, 1919
THEATRE CRAFTS EXCHANGE

NO. 111111
THEATRE CRAFTS EXCHANGE

P R E F A C E

CONCERNING the state of the little theatre today, two mutually exclusive but arresting viewpoints prevail in the critical diocese. One holds that having abundantly leavened the barren loaf of the legitimate stage, it has by that same token outlived its pristine fruitfulness. The other contends that the little theatre will, and must, continue to flourish cheek by jowl with the professional playhouse, thus completing the function of both laboratory and supply base.

Of late the latter commissary role of the little theatre has been most provocative of justified optimism, as well as highly prolific of actual results, more or less commendable and far-reaching. For quite a long interval, owing to huge moneyed syndicates, grimly intrenched, the legitimate theatres remained unmalleable to the repeated assaults of the new theatrecraft engineered, for the most part, by small outlawed groups. Despite this fact, perhaps because of it, these groups continue to multiply, springing up unforced in remodeled barns, canvas-roofed backyards or in transfigured garages. While Mr. Sam Shipman, for example, is at present doling out piecework in his Play Sweatshop on Broadway, such clear-eyed enthusiasts as The Provincetown Players and The Wisconsin Players are conducting brave little try-out theatres tending to encourage the beginning playwright and the scene-designer with a new idea. The enormous irony of the situation is apparent when one considers the strabismic boycott once launched on Broadway.

To cite the classic example: Mr. Belasco, during the first season of the Washington Square Players, deigned to honor the Bandbox with his Rhadamanthine presence. But he went away the more firmly rooted in an inexorable determination to pursue his wonted course of nice, denatured realism—a realism that obtrudes constantly on the wonder and attention of the audience—but which somehow fails to “realize.” On the other side, a handful of legitimate producers, by attending the little theatre performances with open mind, were eventually won over to the cult of the new stagecraft. Foremost among the latter should be mentioned Mr. Winthrop Ames and, particularly, Mr. Arthur Hopkins, whose productions of the Clair Kummer comedies and “Redemption” and “The Jest,” notwithstanding their faults, testify to the foreshadowed *risorgimento* of the commercial theatre.

Supersubtle pronouncements of critics to the contrary, the art theatre, as we understand it, is no mere esthetic flutter of a waterfowl in a mirage supposed to be shimmering over the present Sahara in commercial theatredom. The point which these nodding solons miss is precisely that the art theatre, with all needful pomp and circumstances, has arrived; that it has, squatter-like, settled on the land and that it is destined far to outstay the latest detective flim-flam or ostermoor spasm on Broadway.

How absurd, futile and trifling, for instance, is the cavil we hear now and again that the little theatre lacks definite purpose; that it is drifting aimlessly in accordance with the whims of its devotees. Is it not indeed this vicissitudinous drift which has instilled vitality into the experiments of the little playhouse? Is it not just this inspired lack of formal purpose which has permitted the directors and authors to dabble in star-space and stake out the hills of the gods? In the case of the little theatre, mastery over the event would have spelled irretrievable ruin and the new dawn—or the milkman—would have overtaken it bowling along the wagon-rut of colorless mediocrity.

Thank, then, the spirit of Andre Antoine! For he it was who, while still a groping pioneer, undertook to set no pretentious purpose, but voiced only that larger purposiveness of creating beauty effortlessly, with heart's joy and heart's ease. Thus the little theatre idea developed, growing out of the poignant vision of lowly men and women, devoid of trammeling memory complexes, which so often spell the death of art, devoid of the faintest trace of sophistry. Antoine's little coterie was informed by a perfervid love of the theatre. And it was this that kept alive the intense prefiguration of the newly conceived art. Its burning hope, rather than purpose, was, broadly speaking, to free the theatre from artificial fetters and stultifying tradition. Convincing evidence abounds that the art theatre is here to stay. In America, as yet, it is groping its way; in Europe there is, for one, the example of M. Stanislavsky, whose receipts at the Moscow Art Theatre are said to be over fifty thousand dollars annually.

In another sense, the art theatre must always be groping along unknown and often forbidden paths. The chip in the

flywheel of the legitimate producer's cosmos is that, unconsciously, he views life as finished, static; whereas life is always empirical and in a state of becoming. The very least the art of the theatre can do is not to torture the verisimilitude of life. The best it can do is to portray it faithfully, and imaginatively. The dialogue of the majority of the plays on Broadway is lifted without qualm or quibble, from the comic weeklies. Every manager has his paste-pot and scissors staff. Of course, there is a remedy for this condition and that is the widespread publication of plays. In fact, all plays should be written for the reading public. That trenchant observation of Dumas *fil* in his introduction to *Un Pere Prodigue* holds with no less truth today. Writing about the technic of playwriting, he said: "A play should be written as if it were never intended to be anything but read. The production is nothing but a reading by many people who do not care or know how to read."

The history of the little theatre properly goes back to 1877, when Andre Antoine, in association with a mad young coterie of amateurs, put a roof over a tameless idea at 37 Elysee des Beaux Arts. Thalasso has eloquently recorded the trials and setbacks of the groups for him who runs to read. Antoine was a clerk in the employ of the Gas Company. His companions in valor were of the same stamp; for the most part, humble young men and women, chaotic with glorious vision, and out of this chaos sprang their dancing star. Antoine's passion for the theatre was, in reality, a *grande passion* of the French variety. It began, no doubt, as a flirtation, but unlike our American brand, it had as its object a serious consequence. Antoine was far-seeing because he was at bottom eminently practical. He himself laid aside his weekly salary so' that a wine-cellar might be rented where, among fat butts and odorous casks, the company held its first rehearsals. At night he and his associates would make a house-to-house canvas, distributing handbills. Antoine was possessed of a fine business acumen, like the ancient Greeks, who managed to sell their line of beauty to successive ages.

Artistic empiricism was the *raison d'etre* of the Theatre Libre. If Aristotle, instead of Thalasso, were its chronicler, he would, perhaps, have called it the *nous* of the movement.

At all events, its purpose was the same as avowing no purpose. To experiment in art implies drifting with the stars. And it is comparatively safe to say that the stars have not heard of Scribe, Sardou or even William Archer. The outstanding fact is that the *Theatre Libre* did give the momentous early push to such writers as George Ancey, Pierre Wolf, Eugene Brieux and many others. Besides the work of these, it succeeded in breaking a furrow for the productions of dramatized versions of Dostoievsky's novels and the amorphous, intensely gripping, non-theatre plays of the Russians, notably Tolstoi.

From the outset Antoine's theatre was supported by voluntary subscriptions. By avoiding the besetting temptation of profiteering, whether of the toady or the financial sort, Antoine was able to assist at a new birth of histrionism, with himself as *accoucheur*. Through the dense underbrush of superficiality and sterile form he hacked a way for what has come to be known as Naturalism, which, be it said, is not necessarily Zolaism. Naturalism is only the trick of capturing and re-creating life from a naif examination of its dynamic electrons. Naturalism is the native poetry of the demiurge, who relegates such lesser metaphysical matters as the problem of the cosmos to Man. What sublimer study can God have than the intricate cross-currents of human personality and social relationships? Take, for instance, the subject of marriages, which are unmade in Heaven. . . .

In short, then, Antoine discovered a plastic and eminently satisfying instrument for the genius of Ibsen, Strindberg, Hauptmann, Wedekind, Schnitzler, Brieux, Tolstoi and numerous other writers whose outlook on life was once held to be too microcosmic, too morbid and soul-searching for rendering on the stage. Lugné Poe followed with the first workshop theatre, and in 1890 Stanislavsky built the Moscow Art Theatre. Like that of the *Theatre Libre*, Stanislavsky's company was enlisted from unspoiled raw material, from amateurs who were fired only with a consuming ambition to pay their new-minted obol to the bankrupt theatre. It was here that Tchekov's "The Sea-Gull" was first given a hearing, as well as Gorki's "Submerged." It was here, too, that Gordon Craig was ceded unhindered rein in matters of *mise en scène* and the artistic

embodiment of his theory of the theatre in general. The result was, as is well known, the memorable production of *Hamlet* with black curtains.

In such manner, if the figure be permissible, was a narrow gauge railway constructed to the frontiers of the future, intent on reinvigorating an art run to seed. Suffice it to mention here, among many others, Wyspianski's theatre at Cracow, the Convex Theatre at Petrograd and J. T. Grein's Independent Theatre in London, not forgetting the Stage Society which introduced Shaw's plays to the playgoing public. Then Max Reinhardt built the *Deutsches Theater* in Berlin as well as his adjoining *kammerspielhaus*. The art theatre likewise rose in Munich, and Strindberg erected his experimental theatre at Holte.

Between 1911-12 the little theatre idea began to possess the United States. To what splendid proportions the movement has grown is, perhaps, best indicated by the complete list of little theatres to be found in the appendix to this bibliography.

It is no exaggeration to declare that the new art of the modern stage, including lighting, color, stylization and synchronization has not only been made possible but fervently and consistently encouraged by the little theatre groups. And not only would such men as Gordon Craig, Reinhardt, Fuchs, Bakst, Stanislavsky, Urban, Jones, not have been provided with an egress for their marked talents, but the whole body of dramatic literature would have been enormously beggared by the non-emergence in this field of such front-rank writers as Strindberg, Schnitzler, Dunsany, Brighouse and Susan Glaspell.

The typical little theatre piece in the past has been at times a thing apart, delicate and poetic, tending to the suffusion of a rarified mood; at others, it has been a slice of life, and at still others, less commendable perhaps, it has been a work merely of the theatre like the long play we have been accustomed to see on Broadway. But the little theatre at its best appeals to a peculiarly responsive and intelligent audience. By virtue of its air of intimacy it seeks to bring the actor and auditor into rapport. It is especially true of the little theatre that the audience meets the actors halfway. Jointly they are able to sustain such delicate moods as are demanded by Maeterlinck's "Intruder" or "The Blind," or Dowsen's

"Pierrot of the Minute." Together they form a nexus of intelligence suitable to the presentation of the play of biting satire or the play of ideas, such as the "Man of Destiny" or "How He Lied to Her Husband." The question arises, then, what sort of play shall the little theatre of today and tomorrow specialize in, if at all. There is, of course, the precious piece, the typically art thing, so beloved of many small theatres; there is the play of searching realism and there is also the typical commercial mechanistic play. Undoubtedly, the little theatre that is not entirely subsidized and has to pay its own bills, will steer something of a middle course at first. Not a few adventurers in this field insist on the utter impracticability of the highest standards.

But if the little theatres are to be honestly experimental they must cherish and hold inviolable the archetype of their vision. They may compromise only insofar as they are inescapably circumscribed by the limitations of their own instrument. No further. In this, without going deeper afield, lies their valuable contribution to the modern theatre. Let them essay the bizarre, if they will, the precious, the naturalistic, the so-called "inspired realistic play" as well as the poetic, the mystic and whimsical children's play. Of such, indeed, is the stuff of experimentation.

At the Arts and Crafts Theatre in Detroit, Mr. Sam Hume sandwiched "advanced" plays between other matter of a more recognizably obvious appeal. Other small playhouses have adhered to a somewhat similar course, being urged mainly by expediency and a desire gradually to ransom their audiences to the true art-theatre pitch. Forceable feeding would indeed have proved disastrous. On the whole, the productions of the little theatres give proof of the clear staking of an outpost in theatredom beyond the lingerie and ostermoors recently characteristic of Broadway. If you like, they are what literature is to—patent medicine advertising copy. Of the little theatres that have maintained an unusually high standard, both in manner of setting and the choice of plays, the Chicago Art Theatre, the Provincetown Players and the Neighborhood Playhouse of New York deserve honorable mention. Curiously enough, the little art playhouses have discovered as well as created their own vehicles. Even exteriorly, in many in-

stances, they have decked themselves with staid beauty and befitting simplicity. But their "wild surmises," their hits in experimentation, stand out in high relief against a monotonous background, blazoning forth their right to continued existence.

The introduction of Dunsany to the public is but one significant example. Dunsany and the little theatre are impossible to conceive apart. And, besides Dunsany's poetic plays, the little theatre has been responsible for the staging of the one-actors of such excellent writers as Schnitzler, Strindberg, Hankin, Wilfrid Gibson, Brighouse and Eugene O'Neil. The function of virtuoso and patron of dramaturgic art the little theatre has irresistibly arrogated to itself. In this connection, note the type of little theatre, certainly a dynamic force today, which has assumed the office of encouraging the embryonic playmaker and placing at his disposal a stage for laboratory purposes. The Wisconsin Players and the Provincetown Players of New York are foremost among the latter.

The Washington Square Players, in addition to making the American public familiar with foreign plays of unusual merit, were successful in bringing forward a great many young American writers. For this service to the stage, the Washington Square Players deserve to be securely niched in our hearts. During the first year of its existence, this organization produced thirty-two one-act and larger plays, twenty of which were American. This proportion it managed to uphold to the end of its interesting career. Moreover, three of the its native playwrights have achieved or are about to achieve Broadway production and it may be supposed that, like Joseph Urban and Robert Edmond Jones, original stage artists, they will mingle a salutary influence with the general current of commercial plays.

A bibliography of the little theatre possesses a twofold value at this time. It cannot help but clarify the atmosphere of apparent abeyance hovering over the experimental playhouse. The little theatre audiences are asking of the little theatre: "Quo vadis?" Perhaps we have come upon the parting of the ways. At any rate, the present inflated state of the commercial playhouse and the prospect of a big season, perhaps the biggest in the history of the theatre, will leave its inevitable mark upon the small playhouses throughout the country. The evil

influence will be felt less in the provinces than in New York.

A perusal of the present bibliography will reveal how potent a force the little theatre has been in our jejune art life; and in what manner it has shaped for itself a broader and more fruitful course of pioneering.

Regarding books about the little theatre, books by critics and even directors, it may be well to say at once that many empty and utterly absurd things have been uttered which have subsequently passed as irreproachable currency. For one thing, the little theatre has fairly begotten critics of one sort or another. If at the outset, it was poor in them, it finally managed to conscript them from its own personnel, secessionist and otherwise. And so a great many pale prophecies and patterning of governing principles have been voiced and designed. Take, for instance, the following statement by Mr. Sheldon Cheney, who on most occasions is illuminating:

"Unless we carry the little theatre beyond the ideals most of them stand for, unless we professionalize them while preserving their amateur spirit, unless we organize them efficiently for art production, we shall be little better off than before they came."

Arbitrarily to compel the little theatre to goosestep to some preconceived rhythmic idea is, on the face of it, highly ridiculous. Does not the authentic value and contribution of the small playhouse lie in the concept of insurgency with which it is intrinsically informed? Does it not consist largely in its ringing note of individuality? Not individuality *a l'outrance*, like the proposed Imagist Theatre, but certainly a salient individuality definitely marking a point of departure.

Mr. Cheney says elsewhere: "It is not impossible that even Shaw might be brought more completely into the theatre, although as yet the realistic drama leans too far toward life to claim undisputed place in the art-theatre production." Undoubtedly Mr. Cheney, like Shaw, thinks the Shavian prefaces far more dramatic than the plays; whereas the truth of the matter is that the plays are infinitely more dramatic than the prefaces. As to the utterly transhuman play, the comsic drama of Dunsany, for example, even Edward Hale Bierstadt, Dunsany's special pleader, finds it lacking in emotional warmth, nearer Pegana than the dust and sweat and poignancy of the

all-too-earthly, which is, in fact, the raw stuff of the theatre, as of literature.

It is of course inevitable that amid the warp and woof of much excellent criticism which the art theatre has stimulated, such arrant *a priori* twaddle should rear its hydrahead now and again. On the contrary, it is not because the professional theatre leans too far toward life that insurgency is wholesomely welcome; but it is to be devoutly wooed because the shekel-down drama of Broadway has no fresh contact or remote relation with life and its deeper motivations; because, in essence and in fact, it is actuated by sordid purposes and a false, illiterate conception of the art of the theatre which is directly responsible for the monstrous birth of unwarrantable simianism in the portrayal of reality. For this reason must the little theatre break through into the open. Its aim is the depiction of life unveneered and of real psychological motives, as well as the attainment of pure beauty flowering from the achieved synthetic ideal, the perfect production.

The primary object of the little theatre is always wrapped up in that of the art theatre. In the past that object has been the attainment, as nearly as possible, of a synthesis growing out of the perfect co-ordination of staging, scene-designing, lighting and acting for the purpose of inducing a desired mood. This ideal has been best voiced by Gordon Craig who, with Adolph Appia, represents not so much anointed fulfiller of the event, as forerunner and interpreter; not so much the Christ as his prophet, John. Craig says, in analyzing his method:

"I let my scene grow out of not merely the play, but from the broad sweeps of thought which the play has conjured up in me. We are concerned with the heart of this thing, and with the loving and understanding it. Therefore approach it from all sides, surround it, and do not let yourself be attracted away by the idea of scene as an end in itself, of costume as an end in itself, out of stage management of any of these things, and never lose hold on your determination to win through to the secret—the secret which lies in the creation of another beauty and then all will be well."

PIERRE LOVING.

FOREWORD

What is wanting in this volume the reader will only too soon discover for himself. I do not, however, wish to offer a faltering apology for the incompleteness of the book. In truth, it needs none. Nevertheless, a brief word of explanation may not be amiss.

The duties of the bibliographer are more or less mechanical. He merely collects his data from the most available sources or from *arcana* known only to a few, arranges his material alphabetically and sends his copy to the printer.

The present volume is an exception to the general practice. It will be noted that the bibliographer has broken his traces, forsaken his accustomed field and intruded, in some measure, upon the province of the critic. From the great mass of plays accessible in English I have sought to select only those which I hold best adapted to the little theatre as it is today constituted. On the whole, they are plays which have encountered a certain measure of success or that I feel to be worthy of production. Rigid care has been taken to exclude such dramatic pieces which are fittingly described as "side-splitting farces." The latter contribute nothing to the art theatre. *Box and Cox*, I doubt not, may be excruciatingly funny, but few would care to hear that Sam Hume, for instance, was about to produce it. Not that genuine laughter hasn't its place in the modern theatre; but we cannot laugh today at the archaic drolleries of yesterday. We cannot abandon ourselves to *papier-maché* characterization in the theatre. And this is what the art theatre has accomplished in its brief stay with us.

The plays that have met with success in recognized little theatres are marked with an asterisk. Titles and authors mean so little that I have used this method for the guidance of the questing reader and director.

F. S.

PART ONE

The BOOKS of THE LITTLE THEATRE

ALBUM DU VIEUX COLOMBIER, Par FAUCONNET	
<i>Paris: 35 et 37 Rue Madame</i>	
<i>Adart, N. Y., 1918</i>	75
ALLIN, Josephine Turner	
THE AMATEUR ACTOR'S MANUAL	
<i>Dramatist, 1916</i> .....	.25
ANDREWS, Charlton	
THE DRAMA OF TODAY	
<i>Lippincott, 1913</i>	1.50
THE TECHNIQUE OF PLAY WRITING	
<i>Home Correspondence School, 1915</i>	1.50
ANTHONY, Luther B.	
DRAMALOGY. A Manual of Craftsmanship	
<i>Dramatist</i>	1.00
APPIA, Adolphe	
DIE MUSIK UND DIE INSZENIERUNG	
<i>Munich, Bruckmann, 1899</i>	3.50
ARCHER, William	
PLAY MAKING. A Manual of Craftsmanship	
<i>Small, Maynard, 1912</i>	2.00
ABOUT THE THEATRE	
ARCHER, William, and BARKER, Granville	
A NATIONAL THEATRE. Schemes and Estimates	
<i>Duffield, 1908</i>	2.50
ARNOLD, Robert S.	
DAS MODERNE DRAMA	
<i>Strasburg, Trubner, 1908</i>	
ASHDOWN, Mrs. C. H.	
BRITISH COSTUME	
<i>Stokes</i>	4.50
AUSTIN, Stephen F.	
THE PRINCIPLES OF DRAMA—THERAPY	
<i>Frank Shay, 1917</i>	1.25
BAKER, George Pierce	
THE TECHNIQUE OF THE DRAMA	
<i>Houghton Mifflin, 1915</i>	2.00
DRAMATIC TECHNIQUE	
<i>Houghton Mifflin, 1919</i>	3.75
The same. Students' edition	3.00

BAKSHY, Alexander		
THE PATH OF THE MODERN RUSSIAN STAGE		
<i>Luce, 1918</i>	2.00	
BEEGLE, Mary Porter, and CRAWFORD, Jack Randall		
COMMUNITY DRAMA AND PAGEANTRY		
<i>Yale, 1916</i>	2.50	
BICKLEY, Francis		
J. M. SYNGE AND THE IRISH DRAMATIC MOVEMENT		
<i>Houghton Mifflin</i> .....	.75	
BLEACKLEY, J. Arthur		
THE ART OF MIMICRY		
<i>French</i>		
BOOTH, William Stone		
A PRACTICAL GUIDE FOR AUTHORS AND PLAYWRIGHTS		
<i>Small, Maynard, 1914</i>	1.00	
BORSA, Mario		
THE ENGLISH STAGE OF TODAY		
<i>Lane, 1908</i>		
BOURGEOIS, Maurice		
JOHN MILLINGTON SYNGE AND THE IRISH THEATRE		
<i>Macmillan, 1914</i>	2.50	
BOYD, Ernest A.		
THE CONTEMPORARY DRAMA OF IRELAND		
<i>Little, Brown, 1917</i>	1.50	
BRACKETT, J. A.		
THEATRICAL LAW		
<i>Clark, 1907</i>	4.00	
BROADBENT, R. J.		
A HISTORY OF PANTOMIME		
<i>Simpkin, Marshall, 1901</i>	5/	
BROWN, Moses T.		
THE PHILOSOPHY OF EXPRESSION		
<i>Scribner's</i>	1.50	
BROWNE, Maurice		
THE TEMPLE OF A LIVING ART		
<i>Chicago Little Theatre, 1914</i> .....	.10	
BROWNE, Van Dyke		
SECRETS OF SCENE PAINTING AND STAGE EFFECTS		
<i>London, Routledge, 1913</i>	1.50	
BROWNE, Van Dyke		
SECRETS OF STAGE PAINTING		
BRUNETIERE, Ferdinand		
THE LAW OF THE DRAMA, with an introduction by		
Henry Arthur Jones. Translated by P. M. Hayden		
<i>Columbia</i>	1.15	

BURLEIGH, Louise		
THE COMMUNITY THEATRE		
<i>Little, Brown, 1917</i>		1.50
BURTON, Richard		
THE NEW AMERICAN DRAMA		
<i>Crowell, 1913</i>		1.25
LITTLE ESSAYS IN LITERATURE AND LIFE		
<i>Century, 1914</i>		1.25
HOW TO SEE A PLAY		
<i>Macmillan, 1914</i>		1.25
CALTHROP, Dion Clayton		
ENGLISH COSTUME. Four volumes		
<i>Black, 1906</i>	7/6	per volume
CALVERT, Louis		
PROBLEMS OF THE ACTOR		
<i>Holt, 1918</i>		1.60
CANNAN, Gilbert		
THE JOY OF THE THEATRE		
<i>Dutton, 1913</i> .....		.50
CANNON, Fanny		
WRITING AND SELLING A PLAY		
<i>Holt, 1915</i>		1.50
CARTER, Huntley		
THE NEW SPIRIT IN DRAMA AND ART		
<i>Kennerley, 1913</i>		5.00
THE THEATRE OF MAX REINHARDT		
<i>Kennerley, 1913</i>		2.50
CHANDLER, Frank Wadleigh		
ASPECTS OF THE MODERN DRAMA		
<i>Macmillan, 1914</i>		2.00
CHENEY, Sheldon		
THE OPEN AIR THEATRE		
<i>Kennerley, 1918</i>		3.00
THE THEATRE ARTS MAGAZINE		
<i>New York, 1916-17-18-19</i> .....		.50
THE NEW MOVEMENT IN THE THEATRE		
<i>Kennerley, 1914</i>		2.00
THE ART THEATRE		
<i>Knopf, 1917</i>		1.50
	Chapters are: Present conditions in the American Theatre; the coming of the art theatre; ideals of the art theatre; the artist-director; the question of acting and actors; the question of plays; the question of stage settings; the question of audiences and the community; organization and management; buildings and	

equipment; unrealized ideals; a discursive bibliography.

Profusely illustrated with reproductions of sets from the Arts and Crafts Theatre of Detroit.

CLARK, Barrett H.

HOW TO PRODUCE AMATEUR PLAYS

Little, Brown, 1917 1.50

CONTINENTAL DRAMA OF TODAY

Holt, 1914 1.50

BRITISH AND AMERICAN DRAMA OF TODAY

Holt, 1915 1.50

EUROPEAN THEORIES OF THE DRAMA

Stewart & Kidd, 1918 3.50

COLLES, W. M., and HARDY, H.

PLAYWRIGHT AND COPYWRIGHT IN ALL COUNTRIES

Macmillan (London) 7/6

COQUELIN, Constant

ART AND THE ACTOR. Translated by A. L. Alger

Columbia

CRAIG, Gordon

THE ART OF THE THEATRE. *Out of print*

ON THE ART OF THE THEATRE

Sergel 2.00

A LIVING THEATRE

The Mask 1/

TOWARDS A NEW THEATRE

Dutton, 1913 6.00

THE THEATRE—ADVANCING

Little, Brown 2.50

DAVOL, Ralph

A HANDBOOK OF AMERICAN PAGEANTRY

Davol Publishing Co., Taunton, Mass. 2.50

DEAN, Basil

THE REPERTORY THEATRE, 1911

DICKINSON, Thomas H.

THE CONTEMPORARY DRAMA OF ENGLAND

Little, Brown, 1917 1.50

DICKINSON, Thomas H.

THE INSURGENT THEATRE

Huebsch, 1917 1.25

The Old Theatre and the New; Experiments in Subsidy. The Federated Audience; Breaking a New Furrow; The Little Theatre; The Theatre and the Law;

Dramatic Laboratories; The Children's Theatre; Pioneers, Three New York Theatres; New Ideas of

Circuit; The Adventure; Art and Outlook. The Appendix contains the repertories of the leading little theatres.

EDWARDS, O.

JAPANESE PLAYS AND PLAYFELLOWS

Heinemann 10/

FENELLOSA, Ernest, and POUND, Ezra

"No"; or ACCOMPLISHMENT

Knopf, 1917 2.75

✓ FILLIPI, Rosina

HINTS TO SPEAKERS AND PLAYERS

Longmans, Green 1.00

FITZGERALD, Percy

THE WORLD BEHIND THE SCENES

London, Chatto, 1881 1.40

✓ THE ART OF ACTING

London, Sonneschien, 1892 1.00

FRANK, Waldo

THE ART OF THE VIEUX COLOMBIER

Nouvelle Revue Francais, 1918 50

FREYTAG

TECHNIQUE OF THE DRAMA

See McEwen

FRY, Emma Sheridan

EDUCATIONAL DRAMATICS

Moffat, Yard 50

GILLETTE, William

THE ILLUSION OF THE FIRST TIME IN ACTING

Columbia, 1915 1.25

GOLDMAN, Emma

THE SOCIAL SIGNIFICANCE OF THE MODERN DRAMA

Badger, 1914 1.00

GRAU, Robert

THE BUSINESS MAN IN THE AMUSEMENT WORLD

Broadway, 1910 5.00

THE THEATRE OF SCIENCE

Broadway, 1914 5.00

GREGORY, Lady

OUR IRISH THEATRE

Putnam, 1913 1.50

HAMILTON, Clayton

THEORY OF THE THEATRE

Holt, 1910 1.50

STUDIES IN STAGECRAFT

Holt, 1914 1.50

HASTINGS, Charles	
THE THEATRE. Its Development in France and Eng-	
land and a History of Its Greek and Latin Origins.	
<i>London, Duckworth, 1902</i>	
HENDERSON, Archibald	
THE CHANGING DRAMA	
<i>Holt, 1914</i>	1.50
INTERPRETERS OF LIFE	
<i>Kennerley, 1911</i>	1.50
EUROPEAN DRAMATISTS	
<i>Stewart & Kidd, 1918</i>	2.00
HENNEQUIN, Alfred	
THE ART OF PLAYWRITING	
<i>Houghton Mifflin, 1890</i>	1.25
HILLIARD, E., McCORMICK, T., and OGLEBAY, K.	
AMATEUR AND EDUCATIONAL DRAMATICS	
<i>Macmillan, 1918</i>	1.00
HOPKINS, Arthur	
How's YOUR SECOND ACT?	
<i>Goodman, 1918</i> .....	.90
HORNBLOW, Arthur	
TRAINING FOR THE STAGE. Some Hints for Those	
About to Choose the Player's Career	
<i>Lippincott, 1916</i>	1.25
HORRWITZ, Ernest P.	
THE INDIAN THEATRE. A Brief Survey of the Sans-	
krit Drama	
<i>London, Blackie, 1912</i>	
HOWE, P. P.	
THE REPERTORY THEATRE	
<i>Kennerley, 1914</i>	1.25
HUBERT, Philip G.	
THE STAGE AS A CAREER	
<i>Puianam, 1900</i>	1.25
HUNT, Elizabeth R.	
THE PLAY OF TODAY	
<i>Lane, 1913</i>	1.50
IRWIN, Beatrice	
THE NEW SCIENCE OF COLOR	
<i>Union, 1915</i>	1.50
IZUMO, Takeda. Translated by M. C. Marcus	
THE PINE TREE	
<i>Duffield, 1916</i>	1.25
With an Introductory Causerie on the Japanese	
Theatre.	

JONES, Henry Arthur		
RENASCENCE OF THE ENGLISH DRAMA		
<i>Macmillan, 1895</i>	.....	2.00
FOUNDATIONS OF A NATIONAL DRAMA		
<i>Doran, 1913</i>	.....	2.50
THE THEATRE OF IDEAS		
<i>Doran, 1915</i>	.....	1.25
KINSILA, Edward Bernard		
MODERN THEATRE CONSTRUCTION		
<i>Moving Picture World, 1918</i>	.....	2.50
✓ KROWS, Arthur Edwin		
PLAY PRODUCTION IN AMERICA		
<i>Holt, 1916</i>	.....	2.25
The Play is Accepted; the Director Takes Charge; the Stage is Made Ready; Scenery, Decoration, and Costumes Are Prepared; Lighting Effects are Worked by the Stage Crew; Managers Begin Their Activities; the Play is Advertised and Tickets are Sold, and the Theatre is Opened to Audiences. Illustrations.		
LEE, Sydney		
SHAKESPEARE AND THE MODERN STAGE		
<i>Scribner</i>	.....	2.00
LAWRENCE, W. J.		
THE ELIZABETHAN PLAYHOUSE		
<i>Lippincott</i>	.....	3.50
✓ LEWES, G. H.		
ON ACTORS AND THE ART OF ACTING		
<i>Brentano</i>	.....	1.00
✓ LEWIS, B. Roland		
THE TECHNIQUE OF THE ONE ACT PLAY: A Study in Dramatic Construction		
<i>Luce, 1918</i>	.....	1.50
LEWISOHN, Ludwig		
THE MODERN DRAMA		
<i>Heubsch, 1914</i>	.....	1.50
MACCARTHY, Desmond		
THE COURT THEATRE		
<i>Bullen, 1907</i>	.....	2/6
MACCLINTOCK, Lander		
THE CONTEMPORARY DRAMA OF ITALY		
(In preparation.) <i>Little, Brown</i>	.....	1.50
MACKAY, Constance D'Arcy		
COSTUMES AND SCENERY FOR AMATEURS; A Practical Working Handbook		
<i>Holt, 1915</i>	.....	1.75

THE LITTLE THEATRE IN THE UNITED STATES

<i>Holt</i> , 1917	2.00
Chapters are: The rise of the little theatre; the little theatres of New York City, other little theatres of the east; the little theatres of Chicago; other little theatres of the west; little theatres of the south; laboratory theatres; little country theatres; cost of maintaining a little theatre; a word on repertory theatres in general; the little theatre in mediaeval times; little theatres that have failed; municipal theatre of Northampton.	

✓ MACKAY, F. F.

THE ART OF ACTING

<i>Author</i> , 1913	5.00
----------------------------	------

MACKAYE, Percy

COMMUNITY DRAMA

<i>Houghton Mifflin</i> , 191750
--------------------------------------	-----

THE CIVIC THEATRE

<i>Kennerley</i> , 1909	1.25
-------------------------------	------

THE PLAYHOUSE AND THE PLAY

<i>Macmilan</i> , 1909	1.25
------------------------------	------

PATRIOTIC DRAMA IN YOUR TOWN

<i>Holt</i> , 1918	1.35
--------------------------	------

MACKINNON, Alan

THE OXFORD AMATEURS

<i>London</i> , <i>Chapman</i> , 1910	
---------------------------------------	--

MANTZIUS, Karl

HISTORY OF THEATRICAL ART IN ANCIENT AND MODERN

TIMES. Five volumes

<i>Lippincott</i>	3.50 per vol.
-------------------------	---------------

McCLEOD, Addison

PLAYS AND PLAYERS IN MODERN ITALY

<i>Sergel</i> , 1912	2.75
----------------------------	------

McEWEN, E. J.

FREYTAG'S TECHNIQUE OF THE DRAMA

<i>Scott Foresman</i>	1.50
-----------------------------	------

MATTHEWS, Brander

ON ACTING

<i>Scribner</i> , 191475
------------------------------	-----

MEREDITH, George

AN ESSAY ON COMEDY

<i>Scribner</i> , 191875
------------------------------	-----

MODERWELL, Hiram Kelly
THE THEATRE OF TODAY

Lane, 1914 1.50

That the theatre is not merely a matter of the spoken word is proven by Mr. Moderwell's book. It stands the finest book of its kind and no theatre lover has a right to his title unless he has read it.

Chapters: The Gathering of the Forces; The Mechanical Forces; Improvements in Stage Equipment; The Artistic Forces; The Stage Setting, or "Inscenierung"; The Artistic Forces; Pure Design; The Artistic Forces; Color; The Artistic Forces; Color; Modern Scene Designing in America; The Intellectual Forces; Philosophy in the Modern Drama; The Literary Forces; French and Italian Dramatists; The Russians; Dramatists of the Germanic Nations; The Imaginative Dramatists; The Social Forces; Modern Theatre Architecture; Modern Theatre Organization; Modern Theatre Economics; The Synthesis of the Forces.

What is also quite important the book is profusely illustrated with reproductions of American and Continental settings.

MONTAGUE, C. E.

DRAMATIC VALUES

Macmillan, 1911 1.25

MORSE, Elizabeth

PRINCIPLES OF EXPRESSION: A Guide for Developing Readers, Speakers and Dramatic Artists

Nixon-Jones, 1916 1.25

MOSES, Montrose J.

THE AMERICAN DRAMATIST

Little, Brown, 1917 2.00

NATHAN, George Jean

ANOTHER BOOK ON THE THEATRE

Huebsch, 1915 1.50

MR. GEORGE JEAN NATHAN PRESENTS

Knopf, 1917 1.50

THE POPULAR THEATRE

Knopf, 1918 1.60

NICHOLSON, Watson

THE STRUGGLE FOR A FREE STAGE IN LONDON

Houghton Mifflin, 1906 1.50

OLIVER, D. E.		
THE ENGLISH STAGE		
<i>John Ousley, 1912</i>	.....	1/6
PALMER, John		
THE FUTURE OF THE THEATRE		
<i>Bell (London), 1913</i>	.....	2/6
COMEDY		
<i>Doran, 1915</i>	.....	.40
THE CENSOR AND THE THEATRE		
<i>Kennerley</i>	.....	1.50
PHELPS, William Lyon		
THE TWENTIETH CENTURY THEATRE		
<i>Macmillan, 1918</i>	.....	1.25
POLAK, Gustav		
FRANZ GRILLPARZAR AND THE AUSTRIAN DRAMA		
<i>Dodd, Mead, 1907</i>	.....	2.50
POLLARD, Percival		
MASKS AND MINSTRELS OF NEW GERMANY		
<i>Luce, 1911</i>	.....	1.50
POLTI, George. Translated by Lucille Ray		
THE THIRTY-SIX DRAMATIC SITUATIONS		
<i>The Editor Co., 1918</i>	.....	1.50
PRICE, W. T.		
TECHNIQUE OF THE DRAMA		
<i>Brentano, 1909</i>	.....	1.50
ANALYSIS OF PLAY CONSTRUCTION AND DRAMATIC		
PRINCIPLE		
<i>Privately Printed</i>	.....	5.00
THE PHILOSOPHY OF DRAMATIC PRINCIPLE AND METHOD		
<i>Author, 1911</i>	.....	2.50
RENNERT, Hugo A.		
THE SPANISH STAGE		
<i>Hispanic, 1909</i>	.....	3.00
RILEY, ALICE C. D.		
THE ONE ACT PLAY. A Study Course in Three Parts.		
<i>Published in the Drama League Monthly, 1918</i>	.....	.75
ROUCHE, Jacques		
L'ART THEATRAL MODERNE		
<i>Paris, Cornely, 1910</i>	.....	5 francs
SACHS, Edward O.		
STAGE CONSTRUCTION		
<i>London, Botsford, 1898</i>	.....	25.00
SAYLER, Oliver M.		
THE RUSSIAN THEATRE UNDER THE REVOLUTION		
<i>(In preparation.) Little, Brown</i>	.....	2.50

SEPET, Marius	
ORIGINES CATHOLIQUES DE THEATRE MODERNE	
<i>Paris, P. Lethielleux, 1902</i>	
SHAW, George Bernard	
DRAMATIC OPINIONS AND ESSAYS. Two vols.	
<i>Brentano, 1906</i>	2.50
SIMONS, Sarah E., and ORR, Clem I.	
DRAMATIZATION: Selections from English Classics in	
Dramatic Form	
<i>Scott, Foresman</i>	1.25
SMITH, Winifred	
THE COMMEDIA DELL'ARTE. A Study of Italian Popular	
Comedy	
<i>Columbia</i>	
STOPES, Marie C.	
THE PLAYS OF OLD JAPAN. The No.	
<i>Heinemann, 1913</i>	5/
STURGIS, Granville Forbes	
THE INFLUENCE OF THE DRAMA	
<i>French, 1915</i>	1.00
TAYLOR, Emerson	
PRACTICAL STAGE DIRECTING FOR AMATEURS	
<i>Dutton, 1916</i>	1.00
THEATRICAL SCENE PAINTING: A Thorough and	
Complete Work on How to Sketch; Paint and Install	
Theatrical Scenery	
<i>Appleton, Neb., 1916</i>	2.00
THE TRUTH ABOUT THE THEATRE	
<i>Stewart & Kidd, 1916</i>	1.00
TURRELL, Charles A.	
CONTEMPORARY SPANISH DRAMATISTS	
<i>Badger</i>	3.00
WAUGH, Frank A.	
OUTDOOR THEATRES	
<i>Badger, 1918</i>	2.50
WITHINGTON, Robert	
ENGLISH PAGEANTRY. An Historical Outline	
<i>Harvard, 1918</i>	3.50
WITKOWSKI, Georg. Translated by L. E. Horning	
THE GERMAN DRAMA OF THE NINETEENTH CENTURY	
<i>Holt, 1910</i>	1.00
WOODBRIDGE, Elizabeth	
THE DRAMA. Its Law and Technique	
<i>Allyn & Bacon, 1898</i>	.80

PART TWO

The PLAYS of THE LITTLE THEATRE

ABBREVIATIONS:

ABERCROMBIE, Lascelles

THE ADDER. d.....London, Poetry and Drama
AIKEN, Ednah

AIKEN, Ethan
THE HATE

AKINS, Zoe *THE HATE BREEDERS.* 5 scenes. MISCELLANEOUS.....*Bobbs*, .75

ALARCON, Mariano

SONS OF ADAM. p 7m 1w.....Stratford, Feb., 1919
ALDERMAN, Joseph S.

THE DERRIMAN, Joseph S.
THE NET. P. 5m 2

SUSANNAH. p 2m 3w.....Sheffield, Nov., 1914
ALDRICH Thos Bailey

ALDRICH, Thos. Bailey
SISTERS' TRAGEDY

SISTERS' TRAGEDY CORYDON, a Past

CURYDON, a Pastoral. 2m
PAULINE, PAULINA. p. 2

ALDIS, Mary *Play for Small Spaces* PAULINE PAVLOVNA. p fm fw supers...Houghton, 1.25

PLAYS FOR SMALL STAGES

MRS. PAT AND THE LAW. p 2m 2w 1j
THE DRAMA CLASS AT TANKAHAN, NEV. c 2m 9w
EXTREME UNCTION. d 1m 4w
THE LETTER. p 2m 1j
TEMPERAMENT. t 1m 2w
Five plays in one volume..... *Duffield*, 1.25
ALEXANDER, W. B.

QUEEN KAPIOLANI ALICE IN WONDERLAND

ALICE IN WONDERLAND

See FRANKLIN KENNEDY, KATE

See FREILLGRATH-KROEKER
ANGEV. GALLUM. See "Edu-

***Monsieur Jamblin** a comédie Stratford, March

*MONSIEUR LAMBLIN. C 1m 3w..Stratford, March, 1917
ANDREWIS K

ANDREWS, K.
ANDREWS, R.

AMERICA PASSES BY. p 2m 2w..... Baker, .25

ANDREWS, George S.

"As You Like It." c 2m 2w.....*Sheffield*, Feb., 1915

ANDREYEV, Leonid

*LOVE OF ONE'S NEIGHBOR. s 15m 7w 1j.....*Shay*, .35*AN INCIDENT. d 5m*Poet Lore, Spring*, 1916

D'ANNUNZIO, Gabriele

*DREAM OF AN AUTUMN SUNSET. p 2m 4w
Poet Lore, Spring, 1904*DREAM OF A SPRING MORNING. p 3m 4w....*Poet Lore*

ARISTOPHANES

*LYSISTRATA. s 4m 5w 1j.....*French*, .25

ARKELL, Reginald

*COLOMBINE, a fantasy. 4m 1w.....*S & J* .35

AUGIER, Emile

*THE POSTSCRIPT. c 1m 2w.....*French*, .25

AUGIER, Emile, and deMUSSET, Alfred

*THE GREEN COAT. c 3m 1w.....*French*, .25

AUSTEN, Alfred

A LESSON IN HARMONY. p 3m 1w.....*French*, .25

"AUSTIN FRIARS"

LOVED AND LOST. p 2m 1w.....*Dramatic*, .15

BACON, Mrs. Josephine Dodge

*THE TWILIGHT OF THE GODS. p 2 scenes....*Kennerley*

BAILEY, Helen C.

*THE DEMIGOD. p 3m 3w.....*Drama, Nov.*, 1918

BAKER, Elizabeth

*MISS TASSY. p.....*Sidgwick*, 6d

BALLARD, J. Fred

THE GOOD NEWS. d 3m 1w 1j.....*Harvard*, .35

BANGS, John Kendrick

THE REAL THING, etc.

THE REAL THING. c 2m 5w

THE BARRINGTONS' "AT HOME." c 2m 3w

THE RETURN OF CHRISTMAS. c 4m 3w

THE SIDE SHOW. c 8m 3w

Four plays in one volume.....*Harpers*, 1.00

THE BICYCLERS, etc.

THE BICYCLERS. c 4m 3w

A DRAMATIC EVENING. c 4m 3w

THE FATAL MESSAGE. c 5m 4w

A PROPOSAL UNDER DIFFICULTIES. c 3m 2w

Four plays in one volume.....*Harpers*, 1.00A CHAFING DISH PARTY. c 4m 3w.....*Harpers*, .25THE REAL THING. c 2m 5w.....*Harpers*, .25

BANNING, Kendall					
"COPY." p 7m.....					<i>Clinic</i>
DEBANVILLE, Theodore					
*GRINGOIRE. c 4m 2w supers.....					<i>Poet Lore</i> , 1.50
*GRINGOIRE. c 4m 2w.....					<i>Dramatic</i> , .15
*CHARMING LEANDRE. c 2m 1w.....					<i>French</i> , .25
BARBER, M. E.					
MECHANICAL JANE. c 3w.....					<i>French</i> , .25
BARGATE, John					
THE PRIZE. p 4m 3w.....					<i>French</i> , .25
BARKER, Granville					
*ROCOCO. f m w					
*VOTE BY BALLOT. p m w					
*FAREWELL TO THE THEATRE. p m w					
Three Plays in one volume.....					<i>Little</i> , 1.00
*ANATOL. (See Schnitzler.)					
BARNUM, M. D.					
THE FRENCH MAID AND THE PHONOGRAPH. c 8w					
					<i>French</i> , .25
BARRIE, James M.					
HALF HOURS					
*PANTALOON. p 3m					
*THE TWELVE POUND LOOK. c 2m 2w					
*ROSALIND. p 1m 2w					
*THE WILL. p 6m 1w					
Four plays in one volume					<i>Scribner's</i> , 1.25
THE TRAGIC MAN.....					<i>Scribner's</i> , .25
ECHOES OF WAR					
*OLD LADY SHOWS HER MEDALS. p 1m 5w					
*THE NEW WORD. p 2m 2w					
*BARBARA'S WEDDING. p 3m 1w					
*A WELL REMEMBERED VOICE. p 2m 2w					
Four plays in one volume.....					<i>Scribner's</i> , 1.50
BARTLETT, Randolph					
SAFETY FIRST. c 1m 2w.....					<i>Smart Set, May</i> , 1916
BATES, Esther					
ENGAGING JANET. c 7w.....					<i>Penn</i> , .15
BATES, W. O.					
*POLLY OF POGUE'S RUN. p 6m 2w.....					<i>Shay</i> , .35
BECHHOFER, C. E.					
FIVE RUSSIAN PLAYS, etc.					
*EVREINOV, N. A MERRY DEATH. c 5m					
*EVREINOV, N. THE BEAUTIFUL DESPOT. c 5m 3w 1j					
*VON VIZIN, D. THE CHOICE OF A TUTOR. c 5m 3w					

- *CHEKOV, A. THE WEDDING. c 9m 3w
- *CHEKOV, A. THE JUBILEE. c 5m 1w
- *UKRAINKA, L. THE BABYLONIAN CAPTIVITY. d 1m 7i
Six plays in one volume.....*Dutton*, 1.50
- BECQUE, Henri
THE VULTURES, etc.
*THE MERRY-GO-ROUND. c 4m 1w.....*Little*, 1.50
- BELL, Mrs. Hugh, and CECIL, A.
TIME IS MONEY. c 1m 2w.....*French*, .25
- BELMONT, Mrs. O. H. P., and MAXWELL, Elsa
MELINDA AND HER SISTERS. p 6m 12w.....*Shores*
- BEITH, Ian Hay
THE CRIMSON COCOANUT, etc.
THE CRIMSON COCOANUT. c 4m 2w
A LATE DELIVERY. p 3m 2w
THE MISSING CARD. c 2m 2w
Three plays in one volume*Baker*, .50
QUEEN OF HEARTS. c 2m 2w.....*Penn*, .15
- BENEDIX, Roderich
*THE LAW SUIT. c 5m.....*French*, .25
*THE THIRD MAN. c 1m 3w.....*French*, .25
- BENEVENTE, Jacinto. PLAYS
*HIS WIDOW'S HUSBAND. c 2m 5w
With other plays in one volume.....*Scribner*, 1.50
*THE SMILE OF THE MONA LISA. p 5m 11....*Badger*, .75
*NO SMOKING. c 2m 2w.....*Drama, Feb., 1917*
*IN THE PLACE OF DON JUAN. p 3m 2w..*Poet Lore*, 1.50
- BENNETT, Arnold. POLITE FARCES
*THE STEPMOTHER. c 2m 1w
*A GOOD WOMAN. c 2m 1w
*A QUESTION OF SEX. c 2m 2w
Three plays in one volume.....*Doran*, 1.00
- BERINGER, Mrs. Oscar
HOLLY TREE INN. p 4m 3w.....*French*, .25
- BERNARD, Tristan
*FRENCH WITHOUT A MASTER. c 5m 2w....*French*, .25
*I'M GOING! c 1m 1w.....*French*, .25
- BIRMINGHAM, G. A.
Adapted from "Eleanor's Enterprise"
THE TROUBLE THAT IS IN IT. c 2m 3w....*Woman*, .35
- BIRO, Lajos
*THE BRIDEGROOM. p 5m 6w
*THE GRANDMOTHER. p 3m 8w
Two plays in one number.....*Drama, May, 1918*

BLOCH, Bertram			
*THE MAIDEN OVER THE WALL.	f	2m	1w
			<i>Drama, Aug., 1918</i>
*MORALS AND CIRCUMSTANCES.	p	2m	3w
			<i>Smart Set, April, 1919</i>
BODENHEIM, Maxwell			
THE WANDERER.	p	4m	2w
			<i>Seven Arts</i>
*THE MASTER POISONER			
"In Minna and Myself."			<i>Pagan, 1.25</i>
BODENHEIM, M., and HECHT, Ben			
*MRS. MARGARET CALHOUN.	p	1m	6w
			<i>Shay, .35</i>
BONE, F. D.			
A DAUGHTER OF JAPAN.	d		<i>French, .25</i>
PRIDE OF THE REGIMENT.	p	2m	1w
			<i>French, .25</i>
BOTTOMLEY, Gordon			
*LAODICE AND DANAE.	p	1m	5w
			<i>Four, .50</i>
*KING LEAR'S WIFE.	p		<i>Reynolds, .50</i>
BOUCHOR, Maurice			
*A CHRISTMAS TALE.	p	2m	2w
			<i>French, .25</i>
BOUCICAULT, Dion			
MY LITTLE GIRL.	d	3m	2w
			<i>French, .25</i>
LOVER BY PROXY.	c	6m	4w
			<i>French, .25</i>
BOYCE, Neith, and HAPGOOD, Hutchins			
*ENEMIES.	p	1m	1w
			<i>Shay, .50</i>
BOYCE, Neith			
*THE TWO SONS.	p	2m	2w
			<i>Shay, .50</i>
BRAGDON, Claude			
*THE GIFT OF ASIA.	p	2m	
			<i>Forum, March, 1913</i>
BRANCH, Anna Hempstead			
*THE ROSE OF THE WIND.	p	2m	2w
			<i>Houghton, 1.25</i>
*SHOES THAT DANCED.	p	3m	5w
			<i>Houghton, 1.25</i>
BRETHERTON, Evangeline			
THE MINISTER'S MESSENGER.	p	14w	
			<i>French, .25</i>
BRIDGHAM, G. R.			
EXCUSE ME!	c	Two acts.	4m 6w
			<i>Baker, .25</i>
A MODERN CINDERELLA.		Two acts.	p 16w
			<i>Baker, .25</i>
BRIEUX, Eugene			
*SCHOOL FOR MOTHERS-IN-LAW.	p	2m	4w
			<i>Smart Set, Sept., 1913, .25</i>
BRIGHOUSE, Harold			
*SCARING OFF OF TEDDY DAWSON.	c	2m	2w
			<i>French, .25</i>
*LONESOME-LIKE.	p	2m	2w
			<i>Phillips, .25</i>
*THE PRICE OF COAL.	p		
*THE MAID OF FRANCE.	p	3m	2w
			<i>Phillips, .35</i>

*THE DOORWAY. p.....	<i>Joseph Williams</i> ,	6d
*SPRING IN BLOOMSBURY. p.....	<i>Joseph Williams</i> ,	6d
BRIGGS, Caroline		
*ONE A DAY. c 5m.....	<i>Shay</i> ,	.75
In "Morningside Plays."		
BROOKE, Rupert		
*LITHUANIA. d 5m 2w.....	<i>Chicago</i> ,	.35
BROOKER, Bertram R.		
EFFICIENCY. p 5m 1w.....	<i>International, June</i> , 1914	
BROWN, Alice		
*JOINT OWNERS IN SPAIN. c 4w.....	<i>Chicago</i> ,	.25
*THE LOVING CUP. p 4m 9w.....	<i>Swartout</i> ,	.25
BROWNE, Maurice		
*KING OF THE JEWS. p.....	<i>Drama, Vol. 6</i> , 1916,	.75
BROWNING, Robert		
*IN A BALCONY. p 1m 2w.....	<i>Dramatic</i> ,	.25
deBRUEYS, David Augustin		
*PIERRE PATELIN, Solicitor. Three acts. c 7m 2w		
	<i>French</i> ,	.25
BRUNNER, Emma Beatrice. BITS OF BACKGROUND		
OVER AGE. p 1m 4w		
SPARK OF LIFE. p 2m 2w		
STRANGERS. p 2m 1w		
MAKING A MAN. p 2m 2w		
Four plays in one volume.....	<i>Knopf</i> ,	1.00
BRYANT, E. M.		
THE PEACEMAKER. c 2m 3w.....	<i>French</i> ,	.25
BRYANT, Louise		
*THE GAME. p 2m 2w.....	<i>Shay</i> ,	.50
BUCK, Gertrude		
*MOTHER-LOVE. p 1m 3w.....	<i>Drama, Feb.</i> , 1919	
BUNNER, H. C.		
COURTSHIP WITH VARIATIONS. c 1m 1w.....	<i>Werner</i>	
BUNNER, H. C., and MAGNUS, J.		
A BAD CASE. c 1m 3w.....	<i>Baker</i> ,	.15
BURRILL, Mary		
*AFTERMATH. p 2m 3w.....	<i>Liberator, April</i> , 1919	
BUSHIDO. See IZUMO (TAKEDA)		
BUTLER, Ellis Parker		
THE REVOLT. p 8w.....	<i>French</i> ,	.25
BYNNER, Witter		
*THE LITTLE KING. p 3m 1w 1j.....	<i>Kennerley</i> ,	.60
*TIGER. d 2m 3w.....	<i>Kennerley</i> ,	.60
deCAILLAVET, G. A.		
*CHOOSING A CAREER c.....	<i>French</i> ,	.25

CALDERON, George

THE LITTLE STONE HOUSE. p.....	<i>Sidgwick</i> , 6d
CAMERON, Margaret. COMEDIES IN MINIATURE	
*MISS DOULTON'S ORCHIDS. c 3m 3w	
*THE BURGLAR. c 5w	
*THE KLEPTOMANIAC. c 7w	
*THE PIPE OF PEACE. c 1m 2w	
*A CHRISTMAS CHIME. c 2m 2w	
COMMITTEE ON MATRIMONY. c 1m 1w	
HER NEIGHBOR'S CREED and FOUR MONOLOGUES. c 1m 1w	
Seven plays in one volume.....	<i>Doubleday</i> , 1.25
PIPER'S PAY. c 7w.....	<i>French</i> , .25
THE TEETH OF THE GIFT HORSE. c 2m 4w.....	<i>French</i> , .25
THE WHITE ELEPHANT. c 2m 3w.....	<i>French</i> , .25
*Published separately.....	<i>French</i> , .25

CAMPBELL, M. D.

A CHINESE DUMMY. c 6w.....	<i>Baker</i> , .15
----------------------------	--------------------

CANN, Louise G.

*LIFE IS ALWAYS THE SAME. p 1m 1w	
	<i>Drama, May</i> , 1919

CANNAN, Gilbert. FOUR PLAYS

*JAMES AND JOHN. p 3m 1w	
*MILES DIXON. Two acts. p. 3m 2w	
*MARY'S WEDDING. p 2m 3w	
*SHORT WAY WITH AUTHORS. p 7m 1w	
Four plays in one volume.....	<i>Sidgwick</i> , .80
*EVERYBODY'S HUSBAND. p 1m 5w.....	<i>Huebsch</i> , .75

CAPUS, Alfred

MY TAILOR. c 1m 2w.....	<i>Smart Set, Feb.</i> , 1918
-------------------------	-------------------------------

CARMAN, Bliss, and KING, Mary. EARTH DEITIES, etc.

THE DANCE DIURNAL. m 2m 3w i	
------------------------------	--

EARTH DEITIES. m 1m 1ow i	
---------------------------	--

CHILDREN OF THE YEAR. m 1m 1w 24j	
-----------------------------------	--

PAS DE TROIS. m 3m 1w	
-----------------------	--

Four masques in one volume.....	<i>Kennerley</i> , 1.50
---------------------------------	-------------------------

CARPENTER, Grant

THE DRAGON'S CLAWS. d 3m 1w	
-----------------------------	--

	<i>Smart Set, April</i> , 1914
--	--------------------------------

CARTER, Josephine Howell

HILARION. c 2m 2w.....	<i>Poet Lore, Summer</i> , 1915
------------------------	---------------------------------

CARTHEW, L.

*THE AMERICAN IDEA. p 3m 2w.....	<i>Baker</i> , .25
----------------------------------	--------------------

CARTON, R. C.

THE NINTH WALTZ. c 1m 1w.....	<i>French</i> , .25
-------------------------------	---------------------

CHAMBERS, C. Haddon			
OPEN GATE. d 2m 2w.....	French,	.25	
CHATTERJI, Tapanmohan			
*THE LIGHT-BEARER. d 4m.....	Drama, Aug.,	1918	
CHURCH, Virginia			
*PIERROT BY THE LIGHT OF THE MOON. f 2m 3w			
	Drama, Feb.,	1919	
CLEMENTS, Colin C., and SAUNDERS, John M.			
*LOVE IN A FRENCH KITCHEN, a Mediæval Farce, 1m 2w			
	Poet Lore, Winter,	1917	
CLARK, Barrett H. FOUR PLAYS FOR THE FREE THEATRE			
deCUREL, F. THE FOSSILS. Four acts. p 6m 4w			
JULLIEN, J. THE SERENADE. Three acts. p 7m 6w			
*PORTO-RICHE, G. FRANCOISE'S LUCK. c 3m 2w			
ANCEY, G. THE DUPE. c 1m 2w			
Four plays in one volume.....	Stewart,	1.50	
CLIFFORD, Mrs. W. K.			
HONEYMOON TRAGEDY. c 1m 1w.....	French,	.25	
COLQUHON, Donald. See REPERTORY PLAYS			
CONFEDERATES.. d 4m 1w.....	French,	.25	
CONWAY, Ed. Harold			
THE WINDY SHOT. p 5m.....	Smart Set, April,	1915	
CONRAD, Joseph			
*ONE DAY MORE. d 4m 1w.....	Smart Set, Feb.,	1914	
CONVERSE, Florence			
THE BLESSED BIRTHDAY. A Christmas Miracle Play.			
19 Characters	Dutton,	.75	
COOLIDGE, H. D.			
DEAD RECKONING. p 2m 1w.....	Baker,	.15	
COPPEE, Francois			
*THE VIOLIN MAKER OF CREMONA. c 3m 1w supers			
	Dramatic,	.25	
*PATER NOSTER. p 3m 3w.....	French,	.25	
COURTLELINE, Georges			
*THE PITILESS POLICEMAN. c 3m..Poet Lore, Spring,	1917		
*BLANK CARTRIDGE. p 1m 1w..International, July,	1914		
*PEACE AT HOME. c 1m 1w....International, Dec.,	1913		
*PEACE AT HOME. c 1m 1w.....Poet Lore,	1.50		
COURTSHIP OF MILES STANDISH. See PRESBURY, E.			
COWAN, Sada			
*THE STATE FORBIDS. d 1m 2w 2j....Kennerley,	.60		
*IN THE MORGUE	Forum, April,	1916	
*SINTRAM OF SKAGERRAK. p 1m 1w			
In Mayorga's "Representative One Act Plays"			
	Little,	2.50	

CRAIG, Marion Wentworth				
WAR BRIDES. d	3m	4w	Century,	.50
CRANDALL, Irene Jean				
BEYOND THE GATE.	Two acts.	p	7m 2w	French, .25
CRANE, Mabel H.				
THE GIRLS.	p	9w	French,	.25
CRIMMINS, Agnes				
THE PRIDE OF THE FAMILY.	c	3m 1w	Swartout,	.25
CROTHERS, Rachel				
*THE RECTOR.	p	1m	6w	French, .25
DALE, Irving				
TICKETS, PLEASE.	c	4w	Baker,	.15
DANE, Essex				
FLEURETTE & CO.	p	2w	French,	.25
WRONG NUMBERS.	c	3w	French,	.25
DANGERFIELD, Trelawney				
OLD STUFF.	p	1m 2w	Smart Set, June, 1917	
DARGAN, Olive Tilford.	LORDS and LOVERS			
*LORDS AND LOVERS.	p	18m 4w	Scribner,	1.50
*WOODS OF IDA.	m		Century, August, 1907	
DAVIS, Richard Harding				
MISS CIVILIZATION..	c	4m 1w	French,	.25
PEACE MANOEUVERS.	p	2m 1w	French,	.25
THE ZONE POLICE.	p	4m	French,	.25
ORATOR OF ZAPATA CITY.	p	8m 1w	Dramatic,	.25
DAVIES, Mary Carolyn				
*SLAVE WITH TWO FACES.	a	3m 4w	Arens,	.35
DAVIS, Robert H.				
ROOM WITHOUT A NUMBER.	c	3m 1w	Smart Set, April, 1917	
DAVIS, Robert H., and SHEEHAN, P. P.				
*EFFICIENCY.	d	3m	Doran,	.50
DELL, Floyd				
*A LONG TIME AGO.	f		Forum, 1917	
*KING ARTHUR'S SOCKS.	c	1m 3w	Shay,	.50
*THE ANGEL INTRUDES.	c	3m 1w	Arens,	.35
DELAND, Margaret				
Dramatized by M. B. Vosburgh from "Old Chester Tales"				
MISS MARIA.	c	2m 3w	French,	.25
DEMUTH, Charles				
THE AZURE ADDER.	s	3m 4w	Shay,	.35
DENISON, Emily H.				
THE LITTLE MOTHER OF THE SLUMS				
Seven one act plays			Badger,	1.00

DENTON, Clara J.		
TO MEET MR. THOMPSON. c 8w.....	<i>Baker</i> ,	.15
DEPUE, Elva		
*HATTIE. p 2m 3w.....	<i>Shay</i> ,	.75
In "Morningside Plays"		
DICKENS, Charles		
BROWNE, H. B. Short Plays from Dickens. Contains twenty dramatized sketches from the work of Charles Dickens	<i>Scribner</i> ,	1.50
BARDELL VS. PICKWICK. c 6m 2w.....	<i>Baker</i> ,	.15
A CHRISTMAS CAROL. p 6m 3w.....	<i>Baker</i> ,	.15
DICKINSON, C. H., and GRIFFITHS, Arthur		
THE RIFT WITHIN THE LUTE. p 4m 1w.....	<i>French</i> ,	.25
DIX, Beulah Marie		
THE GLORIOUS GAME. d 6w.....	<i>A.S.P.L.</i>	
THE ENEMY. d 5m.....	<i>A.S.P.L.</i>	
CLEMENCY. d 3m 1w.....	<i>A.S.P.L.</i>	
LEGEND OF ST. NICHOLAS. d.....	<i>Poet Lore</i>	
ALLISON'S LAD AND OTHER PLAYS		
ALLISON'S LAD. d 6m		
THE HUNDREDTH TRICK. d 4m		
THE WEAKEST LINK. d 4m		
THE SNARE AND THE FOWLER. d 3m		
THE CAPTAIN OF THE GATE. d 6m		
THE DARK OF THE DAWN. d 4m		
Six plays in one volume.....	<i>Holt</i> ,	1.35
DONNAY, Maurice		
*THE GIMLET. c 1m 1w.....	<i>Stratford</i> , Dec., 1918	
DORAN, Marie		
THE GIRLS OVER HERE. p 8w.....	<i>French</i> ,	.25
DOREY, J. Milnor		
*UNDER CONVICTION. d 2m 2w.....	<i>Drama</i> , Feb., 1919	
DOWSON, Ernest		
*PIERROT OF THE MINUTE. f 1m 1w.....	<i>Mosher</i> ,	.50
DOWN, Oliphant		
*THE MAKER OF DREAMS. f 2m 1w.....	<i>Phillips</i> ,	.35
*THE QUOD WRANGLE. c 5m 1w.....	<i>French</i> ,	.25
DOYLE, A. C.		
WATERLOO. p. 3m 1w.....	<i>French</i> ,	.25
A DUET. c 1m 1w.....	<i>French</i> ,	.25
DRACHMAN, Holgar		
"RENAISSANCE." d 6m 2w.....	<i>Poet Lore</i> , Winter, 1908	
DRAKE, Frank C.		
THE ROSEBERRY SHRUB. p 1m 3w.....	<i>French</i> ,	.25

DREISER, Theodore.

PLAYS OF THE NATURAL AND SUPERNATURAL

*THE GIRL IN THE COFFIN. p 4m 3w

THE BLUE SPHERE. f 4m 2w 2j

*LAUGHING GAS. f 6m 2w

IN THE DARK. f 11m 4w

THE SPRING RECITAL. f 9m 9w

LIGHT IN THE WINDOW. f 9m 7w

OLD RAGPICKER. f 4m 1w

Seven plays in one volume.....*Lane*, 1.25

DREW, Sylvan

THE NEW PYGMALION AND GALATEA. c 3m 6w. *French*, .25

DREYFUS, A.

THE SILENT SYSTEM. c 1m 1w.....*Baker*, .15

DRISCOLL, Louise

*THE POOR HOUSE. p 2m 2w...*Drama, Aug.*, 1917, .75*THE CHILD OF GOD. p 2m 3w...*Seven Arts, Nov.*, 1916

DUNSANY, Lord. FIVE PLAYS

*THE GODS OF THE MOUNTAIN. p 10i

*THE GOLDEN DOOM. p 11m 1w

*THE GLITTERING GATE. c 2m

*KING ARGIMENES. p 10m 4w

*THE LOST SILK HAT. c 5m

Five plays in one volume.....*Little*, 1.25

PLAYS OF GODS AND MEN

*A NIGHT AT AN INN. p 8m

*THE QUEEN'S ENEMIES. p 9m 2w

*THE TENTS OF THE ARABS. p 6m

*THE LAUGHTER OF THE GODS. p 9m 4w Three acts

Four plays in one volume.....*Luce*, 1.50*A NIGHT AT AN INN. p 8m.....*Sunwise*, .50

*THE MURDERER. In prep.

*FAME AND THE POET. c 2m 1w....*Atlantic, Aug.*, 1919

DYMOW, Ossip

*NU. t 6m 3w 2j.....*Knopf*, 1.00

EARLE, Dorothy Kirchner

YOU'RE SUCH A RESPECTABLE PERSON, MISS MORRISON
c 3m 2w.....*Smart Set, Aug.*, 1915

EBNER-ESCHENBACH, Marie von

A MAN OF THE WORLD. p 3m.....*Poet Lore*, 1.50

ECHEGARAY, Jose

*THE STREET SINGER. p 2m 2w.....*Drama, Feb.* 1917*MADMAN OR SAINT. p 7m 4w.....*Poet Lore*, 1.50

EDGERTON, Lady Alex.

MASQUE OF THE TWO STRANGERS.....*Gowans*

EHRLICH, E. C.

*SNARING THE LION. p 3m 1w.....*Drama*, May, 1919

ELDRIDGE, Paul

THE JEST. p 4m 2w.....*Stratford*, July, 1918

ELKINS, Felton B. THREE TREMENDOUS TRIFLES

THE BELGIAN BABY. c 2m 2w

THE QUICK AND THE DEAD. c 5m 1w

FIGURATIVELY SPEAKING. c 3m 2w

Three plays in one volume.....*Duffield*, 1.50

ELLIS, Mrs. Havelock. LOVE IN DANGER

*THE SUBJECTION OF KEZIA. p 2m 1w

*THE PIXY. p 3m

*THE MOTHERS. p 1m 2w

Three plays in one volume.....*Houghton*, .75

ENANDER, Hilma L.

IN THE LIGHT OF THE STONE. p 3m 1w

THE MAN WHO DID NOT UNDERSTAND. p 1m 2w

ON THE TRAIL. p 4m 1w

Three plays in one volume.....*Badger*, 1.00

ERVINE, St. John. Four Irish Plays

*THE MAGNANIMOUS LOVER

*THE CRITICS

*MIXED MARRIAGE

*THE ORANGE MAN

Four plays in one volume.....*Macmillan*, 1.25

ESKIL, Ragna

IN THE TRENCHES OVER THERE. c 10m 6w
Dramatic, .25

ESMOND, H. V.

HER VOTE. c 1m 2w.....*French*, .25

ESTERBROOK, Anne L.

THE CHRISTENING ROBE. p 1m 3w.....*Baker*, .25

EURIPIDES

ALKESTIS. Nine characters.....*Baker*, .25

ELECTRA. Nine characters

THE FROGS. Twelve characters

IPHEGENIA IN TAURUS. Seven characters

Translated by Gilbert Murray*Allen*

EVANS, Florence Wilkinson. THE RIDE HOME

THE MARRIAGE OF GUINETH. p 7m 3w.....*Houghton*, 1.50

EVREINOV, Nicholas

*THEATRE OF THE SOUL. f 5m 4w.....*Henderson*, .30

*A MERRY DEATH. c 5m

*THE BEAUTIFUL DESPOT. c 5m 3w 1j

Two plays; in Bechofer: Five Russian Plays.

EWEN, Taylor		
THE COWARD. d	5m 2w.....	<i>Fitzgerald</i> , .25
EWERS, Hanns Heinz		
THE DEAD EYES. p	3m 3w....	<i>International, June, 1917</i>
FAWCETT, M. R.		
THE ALARM. p	2m.....	<i>Baker</i> , .15
FAYDON, Nita		
THE GREAT LOOK. c	2m 2w.....	<i>French</i> , .25
FENN, Frederick		
THE NELSON TOUCH. c	2m 2w.....	<i>French</i> , .25
CONVICT ON THE HEARTH. c	6m 5w.....	<i>French</i> , .25
FERGUSON, J. A.		
*CAMPBELL OF KILMHOR. p	4m 2w.....	<i>Phillips</i> , .35
FERRIER, Paul		
*THE CODICIL. c	3m 1w.....	<i>Poet Lore, Summer, 1908</i>
FERRIS, E., and STUART, A.		
NICOLETE. p	2m 2w.....	<i>French</i> , .25
FETHERSTONBAUGH, V.		
HARRISON. p	4m 4w.....	<i>Smart Set, July, 1914</i>
FEUILLET, Octave		
*THE FAIRY. c	3m 1w.....	<i>French</i> , .25
*THE VILLAGE. c	2m 2w.....	<i>French</i> , .25
FIELD, Rachel L.		
RISE UP, JENNIE SMITH. p	1m 3w.....	<i>French</i> , .35
FILLMORE, J. E.		
"WAR." p	2m 1w.....	<i>Poet Lore, Winter, 1914</i>
FITZMAURICE, George		
MAGIC GLASSES. p	3m 3w	
THE PIEDISH. p	4m 2w 3j	
THE DANDY DOLLS. p	4m 2w 3j	
With two long plays in one volume.....		<i>Little</i> , 1.25
FLANNER, Mary H.		
THE CHRISTMAS BURGLAR. p	3m 1w.....	<i>French</i> , .25
FLEXNER, Hortense		
*VOICES. p	2w.....	<i>Seven Arts, Dec., 1916</i>
FLORIAN, J. P.		
THE TWINS OF BERGAMO. p	2m 2w..	<i>Drama, Aug., 1918</i>
FLYING STAG PLAYS. Arens, 1917-19.....	each,	.35
*1. CRONYN, G. THE SANDBAR QUEEN. d	6m 1w	
*2. OPPENHEIM, J. NIGHT. d	4m 1w	
*3. DELL, F. THE ANGEL INTRUDES. c	3m 1w	
*4. HELBURN, T. ENTER THE HERO. c	1m 3w	
*5. MOELLER, P. TWO BLIND BEGGARS AND ONE LESS		
BLIND. p	3m 1w	
*6. O'BRIEN, S. BLIND. c	3m	

*7. DAVIES, M. C.	THE SLAVE WITH TWO FACES.	a	3m	4w
*8. KEMP, H.	THE PRODIGAL SON.	c	3m	2w
FOREST, Belford				
FAILURES.	d	3w	1j	<i>Smart Set, July, 1916</i>
LOST SHEEP.	p	2m	4w	<i>Smart Set, Oct., 1916</i>
HONORS EVEN.	p	3m	1w	<i>Smart Set, Dec., 1917</i>
FRANCE, Anatole				
*THE MAN WHO MARRIED A DUMB WIFE.	Two acts.	c	14m	4w
				<i>Lane, .75</i>
*CRAINQUEBILLE.	Three scenes.	p	12m	6w
				<i>French, .25</i>
FRANK, Florence Kiper				
*JAEL				<i>Chicago, .25</i>
*CINDERELLINE.	p	1m	4w	<i>Dramatic, .25</i>
*THE GARDEN.	p	3m	3w	<i>Drama, Nov., 1918</i>
FREDERICK, John T.				
*THE HUNTER.	p	2m	1w	<i>Stratford, Sept., 1917</i>
FREILIGRATH-KROEKER, Kate				
ALICE IN WONDERLAND.	Two acts.	21j		<i>Fitzgerald, .25</i>
FREYBE, C. E.				
IN GARRISON.	p	5m		<i>Poet Lore, Vacation, 1915</i>
FROOME, John Redhead				
*LISTENING.	p	3w		<i>Poet Lore, Vacation, 1917</i>
MRS. MAINWARING'S MANAGEMENT.	Two acts.	c		
				<i>French, .25</i>
BILLY AND THE DIRECTING FATES.	Two acts.	p	3m	
				<i>Dramatic, .25</i>
FRY, Horace B.				
LITTLE ITALY.	d	2m	1w	1j
				<i>Dramatic, .25</i>
FULDA, Ludwig				
*BY OURSELVES.	c	3m	2w	
				<i>Badger, 1.50</i>
FURNISS, Grace L.				
A DAKOTA WIDOW.	c	1m	2w	
				<i>French, .25</i>
PERHAPS.	c	2m	1w	
				<i>French, .25</i>
GALBRAITH, Esther				
*THE BRINK OF SILENCE.	p	4m		
In Mayorga's "Representative One Act Plays."				
				<i>Little, 2.50</i>
GALE, R. B.				
THE NEW CRUSADE.	c	12w		<i>Baker, .25</i>
THE CLINGING VINE.	c	16w		<i>Swartout, .25</i>
GALLON, Tom, and LION, L. M.				
MAN WHO STOLE THE CASTLE.	p	4m	2w	<i>French, .25</i>
GALSWORTHY, John.				
THE LITTLE MAN, etc.				
*THE LITTLE MAN.	s	5m	2w	

*HALLMARKED. s 3m 3w

Two plays in one volume.....*Scribner*, 1.50

*THE LITTLE DREAM. An allegory in six scenes.

Scribner, .50

GARLAND, Robert

AT NIGHT, ALL CATS ARE GRAY. p 3m 1w

Smart Set, March, 1916

*THE DOUBLE MIRACLE. p 4m 1w..*Forum, April, 1915*

GERALD, Florence

FOR LOVE AND HONOR. d 2m 1w.....*Denison*, .15

GERSTENBERG, Alice

*OVERTONES. See "Washington Square Plays."

*BEYOND. p 1w

In Mayorga's "Representative One Act Plays."

Little, 2.50

GIACOSA, Giuseppe. THE STRONGER, etc.

*SACRED GROUND. c 3m 1w.....*Little, 1.50*

*THE WAGER. c 4m 1w.....*French, .25*

*THE RIGHTS OF THE SOUL. p 2m 2w

Stratford, Feb., 1918

GIBSON, Preston

S. O. S. p 8m 2w.....*French, .25*

DERELICTS. p 2w.....*French, .25*

SUICIDES. p 2m.....*French, .25*

THE SECRET WAY. p 3m.....*French, .25*

THE VACUUM. p 2m 1w.....*French, .25*

CUPID'S TRICKS. c 3m 2w.....*French, .25*

GIBSON, Wilfred Wilson

*WOMENKIND. d 2m 3w.....*Macmillan, 1.00*

The following volumes of Mr. Gibson's are replete with short, intensely dramatic sketches of English labor folk.

*DAILY BREAD

Macmillan

*BORDERLANDS AND THOROUGHFARES

Macmillan

*FIRES

Macmillan

GILBERT, W. S.

SWEETHEARTS. Two acts. c 2m 2w.....*French, .25*

ROSENCRANTZ AND GUILDENSTERN. c 5m 3w..*French, .25*

COMEDY AND TRAGEDY. d 14m 2w.....*French, .25*

GLASPELL, Susan

*TRIFLES. d 3m 2w.....*Shay, .35*

*THE PEOPLE. s 10m 2w

*CLOSE THE BOOK. 3m 5w

Two plays in one volume.....*Shay, .50*

GLASPELL, Susan, and COOK, George Cram		
*SUPPRESSED DESIRES. c 1m 2w.....	<i>Shay,</i>	.50
GLICK, Carl		
OUTCLASSED. c 4m.....	<i>Smart Set, Sept., 1918</i>	
GLICK, C., and HIGHT, M.		
THE POLICE MATRON. d 3m 2w.....	<i>Baker,</i>	.25
GOLDBERG, Isaac		
*THE BETTER SON. p 2m 1w.....	<i>Stratford, Oct., 1918</i>	
GOODMAN, Kenneth Sawyer		
*BACK OF THE YARDS. d 3m 2w.....	<i>Stage,</i>	.35
*DUST OF THE ROAD. d 4m 4w.....	<i>Stage,</i>	.35
*EPHRAIM AND THE WINGED BEAR c 4m 3w..	<i>Stage,</i>	.35
*GAME OF CHESS. d 4m.....	<i>Stage,</i>	.35
*BARBARA. p 2m 1w.....	<i>Stage,</i>	.35
DANCING DOLLS. p 4m 7w.....	<i>Stage,</i>	.35
*A MAN CAN ONLY DO HIS BEST. c 6m 2w..	<i>Stage,</i>	.35
GOODMAN, K. S., and STEVENS, T. W.		
HOLBEIN IN BLACKFRIARS. c 6m 2w.....	<i>Stage,</i>	.35
RYLAND. c 5m 2w.....	<i>Stage,</i>	.35
REINALD AND THE RED WOLF. m.....	<i>Stage,</i>	.35
CAESAR'S GODS. m.....	<i>Stage,</i>	.35
*THE DAIMIO'S HEAD. m.....	<i>Stage Guild,</i>	.35
*THE MASQUE OF QUETZAL'S BOWL. m...	<i>Stage Guild,</i>	.35
*MASQUE OF MONTEZUMA. m.....	<i>Stage Guild,</i>	.35
GORDON, Leon. Three Plays		
THE GENTLEMAN RANKER. p 9m 1w		
AS A PAL. c 2m 2w		
"LEAVE THE WOMAN OUT." p 3m		
Three plays in one volume.....	<i>Four Seas,</i>	1.50
GOULD, Felix. THE MARSH MAIDEN, etc.		
*THE MARSH MAIDEN. p 2m 2w supers		
*THE STRANGER. p 3m 2w		
*IN THE MARSHES. p 1w		
Three plays in one volume.....	<i>Four Seas,</i>	1.00
DE GOURMONT, Remy		
*THEODAT. p 7m 1w		
*THE OLD KING. p 3m 3w		
Two plays in one number.....	<i>Drama, May, 1916</i>	
GRAHAM, Bertha M. SPOILING THE BROTH, etc.		
SPOILING THE BROTH. c 2m 2w		
THE LAND OF THE FREE. p 2m 3w		
OH, THE PRESS. c 1m 1w		
THE ROSE WITH A THORN. c 2in 2w		

TAFFY'S WIFE.	p	2m	1w	
Five plays in one volume.....				<i>Chapman & Hall</i> , .60
The above plays published separately...				<i>French</i> , each, .25
GROSSMITH, Weedon				
COMMISSION.	c	3m	2w	.....<i>French</i> , .25
GRAY, Eunice T.				
WINNING OF FUJI.	c	3 scenes	3m	3w.. <i>Dramatic</i> , .25
GREENE, Clay M.				
THE DISPENSATION.	p	4m		
THE STAR OF BETHLEHEM.	p	5m		
THROUGH CHRISTMAS BELLS.	p	4m	1w	
AWAKENING OF BARBIZON.	c	4m	1w	
Four plays in one volume.....				<i>Doran</i> , 1.00
GREGG, Marjorie				
CLOSE PRISONERS.	c	2m	3w	.....<i>A. U. P.</i>
GREGORY, Lady				
*SPREADING THE NEWS.	c	7m	3w	
*HYACINTH HALVEY.	c	3m	3w	
*RISING OF THE MOON.	c	4m		
*THE JACKDAW.	c	4m	2w	
*THE WORKHOUSE WARD.	c	2m	1w	
*THE TRAVELING MAN.	p	1m	2w	
*THE GAOL GATE.	p	1m	2w	
Seven plays in one volume.....				<i>Luce</i> , 1.50
*THE IMAGE.	Three acts.	p	5m	2w.... <i>Maunsel</i> , .75
GRANIA.	Three acts.	p	4m	1w
KINCORA.	Three acts.	p	8m	3w
*DERVORGILLA.	p	3m	3w	
Three plays in one volume.....				<i>Putnam</i> , 1.50
THE CANAVANS.	Three acts.	p	3m	2w
THE WHITE COCKADE.	Three acts.	p	10m	2w
*THE DELIVERERS.	p	6m	3w	
Three plays in one volume.....				<i>Putnam</i> , 1.50
*THE BOGIE MAN.	c	2m		
*THE FULL MOON.	c	5m	3w	
*COATS.	c	4m	1w	
*DAMER'S GOLD.	c	4m	1w	
*McDONOUGH'S WIFE.	c	1m	2w	
Five plays in one volume.....				<i>Putnam</i> , 1.50
GREGORY, Lady, and YEATS, Wm. B.				
THE UNICORN FROM THE STARS.....				<i>Macmillan</i> , 1.00
GUILD, Thatcher H.				
THE HIGHER GOOD.	d	7m		.....<i>A. U. P.</i>
GUIMERA, Angel				
*THE OLD QUEEN.	p	7m	7w	.....<i>Poet Lore</i> , 1.50

GYALUI, Wolfgang

*AFTER THE HONEYMOON. c 1m 1w.....French, .25

GYP

THE LITTLE BLUE GUINEA-HEN c 5m 4w
Poet Lore, Spring, 1919

HAGEDORN, Herman

MAKERS OF MADNESS. 5 scenes d 14m supers
*Macmillan, 1.00*HORSE THIEVES. c 4m 2w.....*Harvard, .60*HEART OF YOUTH.....*Macmillan*

HALE, Louise Closser

THE OTHER WOMAN p 2w.....*Smart Set, June, 1911*PASTE CUT PASTE p 3w.....*Smart Set, Jan., 1912*

HALMAN, Doris

*WILL 'O THE WISP. p 4w

In Mayorga's "Representative One Act Plays."

Little, 2.50

HALSEY, Forrest

THE EMPTY LAMP p 1m 1w 1j..*Smart Set, May, 1911*

HAMILTON, Cicely

JACK AND JILL AND A FRIEND. Two scenes c 3m 1w
French, .25

HAMILTON, C., and ST. JOHN, Christopher

*HOW THE VOTE WAS WON. c 2m 8w...*Dramatic, .25*

HAMILTON, Cosmo. Short plays for small stages

ST. MARTIN'S SUMMER. c 1m 2w

SOLDIER'S DAUGHTERS. c 3w

TOLLER'S WIFE. c 4m 1w

WHY CUPID CAME TO EARL'S COURT. c 3m 4w

Four plays in one volume.....*Skeffington, .80*JERRY AND A SUNBEAM. c 1m 1w.....*French, .25*AUBREY CLOSES THE DOOR. c 3m 1w.....*French, .25*

HANKIN, St. John

*THE CONSTANT LOVER. p 1m 1w Vol. III No. 2

Theatre Arts, .50

HARE, W. B.

ISOSCLES. p 2m 1w.....*Baker, .25*

HARVARD PLAYS. THE 47 WORKSHOP

*FIELD, R. L. THREE PILLS IN A BOTTLE. f 5m 3w

*OSBORN, H. THE GOOD MEN DO. c 3m 5w

*PILLOT, E. TWO CROOKS AND A LADY. p 3m 3w

*PROSSER, W. FREE SPEECH. c 7m

Four plays in one volume.....*Brentano, 1.00*

THE HARVARD DRAMATIC CLUB

*HAWKIDGE, W. THE FLORIST SHOP. c 3m 2w

*BROCK, H. THE BANK ACCOUNT. p 1m 2w

*SMITH, R. C. THE RESCUE. p 3w

*ANDREWS, K. AMERICA PASSES BY. p 2m 2w

Four plays in one volume.....*Brentano*, 1.00

THE HARVARD DRAMATIC CLUB. 2nd Series

*BRAY, L. W. HARBOR OF LOST SHIPS. p 3m 1w

*BATES, E. W. GARAFELIA'S HUSBAND. p 4m 1w

*BISHOP, F. SCALES AND THE SWORD. d 6m 1w

*KINKEAD, C. THE FOUR FLUSHERS. c 4m 1w

Four plays in one volume.....*Brentano*, 1.00

HASLETT, H. H. DOLORES OF THE SIERRA, etc.

DOLORES OF THE SIERRA. p 1m 1w

THE SCOOP. p 2m 1w

UNDERCURRENTS. p 4m 2w

A MODERN MENAGE. c 3m 1w 1j

THE INVENTOR. p 2m 1w

WHEN LOVE IS BLIND. c 1m 1w

Six plays in one volume.....*Elder*, 1.25

HASTINGS, Basil McDonald

TWICE ONE. p 2m 2w.....*Smart Set*, Jan., 1913

HAUPTMANN, Gerhart

*THE ASSUMPTION OF HANNELLE. Two parts. p 7m 3w.....*Poet Lore, Spring*, 1909

HAWKRIDGE, Winifred

THE PRICE OF ORCHIDS. c 4m 2w..*Smart Set*, Oct., 1915

HAY, Ian. See BEITH, Ian Hay

HEAD, Cloyd

*GROTESQUES*Poetry*, .15

HECHT, Ben, and BODENHEIM, Maxwell

*MRS. MARGARET CALHOUN. p 1m 6w.....*Shay*, .35

HEIDENSTAM, Verner von. Translated by K. M. Knudsen

*THE SOOTHSAYER. In prep.....*Four Seas*, 1.25

*THE BIRTH OF GOD. In prep.....*Four Seas*, 1.25

HENNIQUE, Leon

DEATH OF THE DUC D'ENGHien. d Three scenes
22m 2w.....*Poet Lore, Autumn*, 1909

HENRY, R.

NORAH. p 2m 1w.....*Dramatic*, .15

HERTZ, H. Translated by T. Martin

KING RENE'S DAUGHTER. d 6m 2w.....*Baker*, .15

HERVIEU, Paul

*MODESTY. c 1m 2w.....*French*, .25

HENSLOWE, Leonard

PERFIDIOUS MARRIAGE

A HERO FOR A HUSBAND		
PEOPLE FROM THE PAST		
Three plays in one volume.....	Stanley Paul	.2/
HELLEM, Valcos, and D'ESTOC		
*SABOTAGE. d 2m 2w ij.....	Dramatist	
HENRY, R. E.		
NORAH. c 2m 2w.....	Dramatic,	.15
HICKS, Seymour		
NEW SUB. c 8m 1w.....	French,	.25
HILBERT, Jaroslav		
*WHOM THE GODS DESTROY. d 12m 1w		
	Poet Lore, Vacation,	1916
HOFFMAN, Pheobe		
MARTHA'S MOURNING. p 3w.....	Drama, Feb.,	1918
VON HOFFMANSTHALL, Hugo		
*DEATH AND THE FOOL. d 4m 3w.....	Four Seas,	1.00
*MADONNA DIANORA.....	Four Seas,	1.00
*THE DEATH OF TITIAN. In prep.....	Four Seas,	.75
HOGG, C. W.		
MIRROR OF TIME. c 1m 1w.....	French,	.25
HOLLEY, Horace. Read aloud plays		
Nine short plays.....	Kennerley,	1916, 1.25
ELLEN. p 2w.....	Stratford, March,	1917
HOLT, Florence Taber		
THEY THE CRUCIFIED. p 7m 2w		
COMRADES. p 7m 2w		
Two plays in one volume.....	Houghton,	1.00
HOME, Ina		
A DREAM ON CHRISTMAS EVE. 10j.....	French,	.25
HOPKINS, Arthur		
MOONSHINE. p 2m Vol. III. No. 1..	Theatre Arts,	.50
HOUGHTON, Stanley. Five one act plays		
*THE DEAR DEPARTED. c 3m 3w		
*FANCY FREE. c 2m 2w		
*MASTER OF THE HOUSE. p 4m 2w		
PHIPPS. c 2m 1w		
*THE FIFTH COMMANDMENT. p 2m 2w		
Five plays in one volume.....	French,	.75
*THE DEAR DEPARTED. c 3m 3w.....	French,	.25
*FANCY FREE. c 2m 2w.....	French,	.25
HOUSMAN, Lawrence		
AS GOOD AS GOLD. p 7m.....	French,	.25
BIRD IN HAND. c.....	French,	.25
A LIKELY STORY. c.....	French,	.25
LORD OF THE HARVEST. p 6m 1w.....	French,	.25

NAZARETH.	1	13m	3w	French	.25
THE SNOW MAN.	p	4m	3w	French	.25
RETURN OF ALCESTIS.	p	15m	20w	French	.25
HOWARD, Bronson					
OLD LOVE LETTERS.	c	1m	1w	French	.25
HOWARD, Homer H.					
*THE CHILD IN THE HOUSE.	p	2m	2w	French	.25
HOWARD, Keble					
COMPROMISING MARTHA.	c	1m	3w	French	.25
DRAMATIST AT HOME.	p	1m	1w	French	.25
COME MICHAELMAS.	p	2m	2w	French	.25
MARTHA THE SOOTHSAYER.	c	2m	3w	French	.25
HUTCHINS, Will					
JEANNE D'ARC AT VAUCOULEURS.	d	5m	3w		
				Poet Lore, Spring,	1910
HYDE, Douglas					
THE TWISTING OF THE ROPE.	c	2m	3w		
				Poet Lore, Spring,	1905
IGLESIAS, Ignacio					
*THE CEMETERY.	p	2m	1w	Poet Lore,	1.50
INDIAN PLAYS. By Helen P. Kane					
YOT-CHE-KA, THE ERIE.	p	5j		French	.25
YAGOWANEA.	p	4m	1w	French	.25
CAPTURE OF OZAH.	c	2m	2w	French	.25
IRVING, Laurence					
PHOENIX.	p	2m	2w	French	.25
IZUMO, Takeda					
*THE PINE TREE.	d	4m	3w	Duffield,	1.25
Sometimes called BUSHIDO, MATSUO, etc.					
JACOBS, W. W., and HUBBARD, P. E.					
A LOVE PASSAGE.	c	3m	1w	French	.25
JACOBS, W. W., and ROCK, Charles					
THE GHOST OF JERRY BUNDLER.	p	7m		French	.25
GREY PARROT.	p	4m	2w	French	.25
JACOBS, W. W., and MILLS, Horace					
ADMIRAL PETERS	c	2m	1w	French	.25
JACOBS, W. W., and PARKER, L. N.					
THE MONKEY'S PAW.	d	4m	1w	French	.25
JACOBS, W. W., and SERGENT, H.					
THE CHANGELING.	c	2m	1w	French	.25
BOATSWAIN'S MATE.	p	2m	1w	French	.25
IN THE LIBRARY.	c			French	.25
JAGENDORF, Moritz					
A BLUE MORNING GLORY.	p	2m	1w		

International, Mar., 1914

JAKOBI, Paula

*THE CHINESE LILY. p 8w.....*Forum*, Nov. 1915

JAMACOIS, Eduardo. In "Contemporary Spanish Dramatists

*THE PASSING OF THE MAGI. p 7m 5w.... *Badger*, 2.50

JAPANESE PLAYS

See STOPES, MARIE C.

IZUMO, TAKEDA

POUND, EZRA, and FENOLLOSA, ERNEST

NOGUCHI, YONE, TEN NOH DRAMAS

JENKS, Tudor

DINNER AT SEVEN SHARP. c 5m 3w.....*Baker*, .25

JENNINGS, E. M.

MRS. OAKLEY'S TELEPHONE. c 4w.....*French*, .25DINNER AT THE CLUB. c 9w.....*French*, .25PRINZESSEN VON BARNHOF. c 8w.....*French*, .25TOM'S FIANCÉE. Two acts. c 5w.....*French*, .25

JENNINGS, Gertrude

THE REST CURE. c 1m 4w

BETWEEN THE SOUP AND THE SAVOURY. c 3w

THE PROS AND CONS. c 1m 3w

ACID DROPS. p 1m 6w

Four plays in one volume.....*Sidgwick*, 2/BETWEEN THE SOUP AND THE SAVOURY. c 3w.....*French*, .25

JEROME, Jerome K.

SUNSET. c 3m 4w.....*Dramatic*, .15BARBARA. d 2m 2w.....*French*, .25FENNEL. d. 3m 1w.....*French*, .25

JEX, John. Passion playlets

*VIOLET SOULS. s 3m 2w

THE NEST. p 2m 3w

MR. WILLOUGHBY CALLS. p 3m 1w

THE UNNECESSARY ATOM. p 3m 1w

Four plays in one volume.....*Cornhill*

JOHNS, Orrick

SHADOW. p 3w.....*Others*, .20

JOHNSON, Martyn

MR. AND MRS. P. ROE. c 1m 3w.....*Chicago, ms.*

JONES, Henry Arthur. THE THEATRE OF IDEAS, etc.

THE GOAL. 4m 2w

HER TONGUE. 3m 2w

GRACE MARY. 6m 2w

Three plays in one volume.....*Doran*, 1.25CLERICAL ERROR. c 3m 1w.....*French*, .25SWEET WILL. p 1m 4w.....*French*, .15

DEACON.	Two acts.	c 2m 2w.....	French,	.15
HARMONY.	d 3m 1w.....	French,	.25	
BED OF ROSES.	c 4m 2w.....	French,	.25	
ELOPEMENT.	Two acts.	c 4m 3w.....	French,	.25
HEARTS OF OAK.	Two acts.	c 5m 2w.....	French,	.25
KALLEN, Horace M.				
*THE BOOK OF JOB.	d.....	Moffatt Yard,	1918	
KAUFMAN, S. Jay				
*KISS ES.	c 2m 4w.....	Smart Set, Nov.,	1915	
CAVANAUGH, Katherine				
THE DAUGHTERS OF MEN.	p 3m 2w.....	Dramatic,	.25	
MY MEXICAN ROSE.	p 2m 2w.....	Dramatic,	.25	
GIRL AND THE OUTLAW.	p 2m 1w.....	Dramatic,	.25	
PROFESSOR OF LOVE.	c 3m 3w.....	Dramatic,	.25	
HOUSE ACROSS THE WAY.	p 1m 1w.....	Dramatic,	.15	
KEMP, Harry				
*THE PRODIGAL SON.	c 3m 2w.....	Arens,	.35	
KEMPER, S.				
*MOTH BALLS.	p 3w.....	Baker,	.25	
KENNEDY, Charles Rann				
*THE TERRIBLE MEEK.	p.....	Harper,	1.00	
*THE NECESSARY EVIL.	p.....	Harper,	1.00	
KEYES, N. W.				
RED-CAP.	Two acts.	p 5m 10w.....	Baker,	.25
KILMER, Joyce				
SOME MISCHIEF STILL.	c 4m 1w..	Smart Set, Aug.,	1914	
KING, Pendleton				
*COACAINA.	p 1m 1w.....	Shay,	.35	
KINGSBURY, Sara				
THE CHRISTMAS GUEST.	p 1m 3w 1j..	Drama, Nov.,	1918	
KINGSLEY, Ellis				
THE OTHER WOMAN.	d 2w.....	Baker,	.15	
KLAUBER, Adolph				
THE GREEN-EYED MONSTER.	c 3m 1w			
		Smart Set, Jan.,	1914	
KNOBLAUCH, Edward				
A WAR COMMITTEE.	p			
LITTLE SILVER RING.	p			
Two plays in one volume.....		French		
KNOWLTON, A. R.				
WHY, JESSICA!	c 1m 9w.....	Baker,	.25	
KNOX, F. C.				
THE MATRIMONIAL FOG.	d 3m 1w.....	Baker,	.25	

KRAFT, Irma

THE POWER OF PURIN and other plays.

Jewish Publication Society, 1915

KREYMBORG, Alfred

*SIX PLAYS FOR POEM-MIMES.....*Others*, .25*LIMA BEANS. c 2m 1w.....*Shay*, .50

LABICHE

*GRAMMAR. c 4m 1w.....*French*, .25*THE TWO COWARDS. c 3m 2w.....*French*, .25

LAIDLAW, A. H.

CAPTAIN WALRUS. p 1m 2w.....*French*, .25

LANGER, Lawrence

*ANOTHER WAY OUT. c 2m 2w.....*Shay*, .35THE BROKEN IMAGE. d 7m.....*Arens*, .35PATENT APPLIED FOR. c 3m 3w.....*Arens*, .35*WEDDED. p.....*Little Review*, No. 8

LAVEDAN, Henri. Five little plays

ALONG THE QUAYS. p 2m

FOR EVER AND EVER. p 1m 1w

WHERE SHALL WE GO. p 1m 6w

THE AFTERNOON WALK. p 1m 4j

NOT AT HOME. p 2m 3w

Five plays in one number.....*Poet Lore*, 1.50TWO HUSBANDS. p 2m.....*Poet Lore*, Summer, 1908SUNDAY ON SUNDAY GOES BY. p 3m.....*Poet Lore*, 1.50

LAWREN, Joseph

COURAGE. p 5m.....*Boston, Everett*SANCTUARY. p 5m 1w.....*Boston, Everett*THE VOICE. p 4m 2w.....*Boston, Everett*

LAWS, Anna C.

A TWICE TOLD TALE. p 1m 3w.....*Drama*, Aug., 1918

LEACOCK, Stephen, and HASTINGS, Basil

"Q." Farce.....*French*, .25

LEE, Charles

MR. SAMPSON. c 1m 2w.....*Dent*, .20

LEE, M. E.

*THE BLACK DEATH, or Ta un. A Persian Tragedy.

2m 2w.....*Poet Lore*, Winter, 1917

LEFUSE, M.

AT THE "GOLDEN GOOSE." d 2m 2w.....*French*, .25

LEHMAN, Adolph

THE TONGMAN. p 5m 1w.....*Little Theatre*, July, 1917

LELAND, Robert deCAMP

PURPLE YOUTH. p 2m 1w.....*Four Seas*, 1.00BARBARIANS. p 6m.....*Poetry-Drama*, .50

LENNOX, Cosmo					
THE IMPERTINENCE OF THE CREATURE.	c	im	iw		
				French,	.25
LENT, Evangeline M.					
LOVE IN IDLENESS.	c	im	3w	.....	French, .25
LESAAGE					
*CRISPIN, HIS MASTER'S RIVAL.	c	4m	3w	....	French, .25
LESLIE, Noel. Three plays					
FOR KING AND COUNTRY.	In prep.				
WASTE					
THE WAR FLY					
Three plays in one volume.....				Four Seas,	1.25
LEVICK, Milnes					
WINGS IN THE MESH.	p	3w		Smart Set, July,	1919
LEVINGER, E. E.					
THE BURDEN.	p	3m	1w	.....	Baker, .25
LEWISOHN, Ludwig					
THE LIE.	p	2m	2w	.....	Smart Set, Dec., 1913
LINCOLN, Florence					
A PIECE OF IVORY.	p	3m	2w	.....	Harvard, April, 1911
LION, Leon M.					
THE TOUCH OF A CHILD.	p			.....	French, .25
LION, L. M., and HALL, W. S.					
THE MOBSWOMAN.	d	2m	2w	.....	French, .25
LITTLE THEATRE CLASSICS. Edited by SAMUEL A.					
ELIOT, JR.					
*EURIPIDES: POLYXENA					
*A CHRISTMAS MIRACLE PLAY					
*MARLOWE: DOCTOR FAUSTUS					
*BEAUMONT and FLETCHER: RICARDO and VIOLA					
*SHERIDAN: THE SCHEMING LIEUTENANT					
Five plays in one volume.....				Little,	1.50
LITTLE THEATRE CLASSICS. Second Series					
*ABRAHAM and ISAAC					
*MIDDLETON: THE LOATHED LOVER					
*MOLIERE: SGANARELLE					
*PICHET, I. PIERRE PATHELIN					
Four plays in one volume.....				Little,	1.50
LONDON, Jack. TURTLES OF TASMAN					
THE FIRST POET.	p			.....	Macmillan, 1.25
*LOVE IN A FRENCH KITCHEN. A Mediæval Farce.					
c im 2w.....				Poet Lore,	1.50

LOVING, Pierre, and SHAY, Frank

*CONTEMPORARY ONE ACT PLAYS. Fifty short plays
for the Little Theatre. In one volume. In prep.

Stewart, 5.00

LUTHER, Lester

LAW. 10 voices.....*Forum, June, 1915*

M. J. W.

A BROWN PAPER PARCEL. c 2w.....*French*, .25

MACINTIRE, E., and CLEMENTS, C. C.

THE IVORY TOWER. p 3m 1w....*Poet Lore, Spring, 1919*

MACDONALD, Zella

*MARKHEIM. d 2m 1w

In "Morningside Plays."

Shay, .75

MACKAYE, Constance D'Arcy

THE FOREST PRINCESS AND OTHER MASQUES.....*Holt*, 1.35

THE BEAU OF BATH AND OTHER ONE ACT PLAYS.....*Holt*, 1.50

PLAYS OF THE PIONEERS.....*Harper*, 1.25

THE SILVER THREAD AND OTHER FOLK PLAYS.....*Holt*, 1.10

MACKAYE, Percy. YANKEE FANTASIES

CHUCK. 1m 3j

GETTYSBURG 1m 1j

*THE ANTICK. 2m 3w

THE CAT BOAT. 1m 2w 1j

SAM AVERAGE. 4m

Five plays in one volume.....*Duffield*, 1.25

McKINNEL, Norman

THE BISHOP'S CANDLESTICKS. p 3m 2w.....*French*, .25

MACMILLAN, Mary. Short plays

THE SHADOWED STAR. p 3m 5w

THE RING. c 7m 3w

THE ROSE. p 1m 2w

LUCK? p 6m 7w

ENTR'ACTE. p 1m 2w

A WOMAN'S A WOMAN FOR A' THAT. c 2m 3w

FAN AND TWO CANDLESTICKS. p 2m 1w

A McDERN MASQUE. p 3m 1w

THE FUTURISTS. p 8w

THE GATE OF WISHES. p 1m 1w 1j

Ten plays in one volume.....*Stewart*, 1.50

More Short Plays

HIS SECOND GIRL. p 3m 3w

AT THE CHURCH DOOR. p 2m 2w

HONEY. c 2m 3w 1j

THE DRESS REHEARSAL OF HAMLET. c 1ow

THE PIONEERS. p 10m 3w 5j

IN MENDELESIAS, I.	p	5w		
IN MENDELESIAS, II.	p	5w		
THE DRYAD.	p	1m 2w		
Eight plays in one volume.....			<i>Stewart</i> ,	1.50
THE GATE OF WISHES.	p	1m 1w 1j	<i>Poet Lore</i> ,	1.50
MAETERLINCK, Maurice				
*THE INTRUDER.	p	3m 5w	<i>Phillips</i> ,	.25
*INTERIOR.	p	4m 5w 1j supers	<i>Phillips</i> ,	.25
*DEATH OF TINTAGILES.	d	1j 6w	<i>Phillips</i> ,	.25
*HAPPINESS			<i>Phillips</i> ,	.25
*SEVEN PRINCESSES.	p	3m 8w	<i>Phillips</i> ,	.25
*ALLADINE AND PALOMIDES.	2m	7w	<i>Phillips</i> ,	.25
THE MIRACLE OF ST. ANTHONY				
A MIRACLE OF ST. ANTHONY AND OTHER PLAYS				
A MIRACLE OF ST. ANTONY.	15	Characters		
PELLEAS AND MELISANDE.	Five	acts		
DEATH OF TINTAGILES.	7	Characters		
ALLADINE AND PALOMIDES.	Five	acts		
INTERIOR.	10	Characters		
THE INTRUDER.	7	Characters		
Six plays in one volume.....			<i>Boni & Liveright</i> ,	.75
MALLESON, Miles				
*BLACK 'ELL.	d	3m 4w	<i>Shay</i> ,	.35
*PADDY POOLS.	f	19j	<i>Henderson</i> ,	.30
*LITTLE WHITE THOUGHT.	f	9w	<i>Henderson</i> ,	.30
"D" COMPANY.	p	6m	<i>Henderson</i> ,	.50
*YOUTH.	Three	acts.	<i>Henderson</i> ,	.50
MANNERS, J. Hartley. HAPPINESS AND OTHER PLAYS				
HAPPINESS.	p	2m 2w		
JUST AS WELL.	c	1m 3w		
DAY OF DUPES.	c	5m 1w		
Three plays in one volume.....			<i>Dodd</i> ,	1.00
QUEEN'S MESSENGER.	d	1m 1w	<i>French</i> ,	.25
THE WOMAN INTERVENES.	p	3m 1w	<i>French</i> ,	.25
JUST AS WELL.	c	1m 1w	<i>French</i> ,	.25
AS ONCE IN MAY.	c	3m 2w	<i>French</i> ,	.25
MINISTERS OF GRACE.	p	3m 2w	<i>Smart Set, Sept.</i> , 1914	
MAPES, Victor				
A FLOWER OF THE YEDDO.	c	1m 3w	<i>French</i> ,	.25
MARBLE, T. L.				
GIUSEPPINA.	p	3m 2w	<i>Dramatic</i> ,	.15
MARIVAUX				
*THE LEGACY.	c	4m 2w	<i>French</i> ,	.25

MARKS, Jeanette. Three Welsh Plays

THE MERRY CUCKOO. p 3m 2w

WELSH HONEYMOON. p 3m 2w

THE DEACON'S HAT. c 3m 3w

Three plays in one volume.....*Little*, 1.00

THE HAPPY THOUGHT. p 4m 5w

International, July, 1912

MARTIN, John Joseph

THE WIFE OF USHER'S WELL. d 3m 3w

Poet Lore, Spring, 1919

MASEFIELD, John

*THE LOCKED CHEST. p 3m 1w

*SWEEPS OF NINETY-EIGHT. p 5m 1w

Two plays in one volume.....*Macmillan*, 1.25

*THE CAMPDEN WONDER. p 4m 2w

*MRS. HARRISON. p 3m 1w

In "The Tragedy of Nan," etc.....*Macmillan*, 1.25

*PHILLIP THE KING. p 7m 1w.....*Macmillan*, 1.25

*GOOD FRIDAY. p.....*Macmillan*, 1.50

MASSEY, Edward

PLOTS AND PLAYWRIGHTS. c Nine scenes 11m 6w

Little, 1.00

MATHER, C. C.

DISPATCHES FOR WASHINGTON. p 3m 5w.....*Baker*, .15

DOUBLE-CROSSED. c 3m 3w.....*Baker*, .15

MATUSO. See IZUMO, Takeda

MATTHEWS, Brander

THE DECISION OF THE COURT. c 2m 2w...*Harpers*, .50

MAUREY, Max

*ROSALIE. c 1m 2w.....*French*, .25

McCONNELL, G. K.

THE BONE OF CONTENTION. d 3m 8w.....*Baker*, .25

McCOURT, Edna W.

JILL'S WAY. p 3m 2w.....*Seven Arts, Feb., 1917*

THE TRUTH. p 2m 4w.....*Seven Arts, Mar., 1917*

McEVOY, Charles

HIS HELPMATE

DAVID BALLARD

GENTLEMEN OF THE ROAD

LUCIFER

WHEN THE DEVIL WAS ILL*Bullen*

McFADDEN, Elizabeth A.

*WHY THE CHIMES RANG. p 1m 1w 2j....*French*, .25

MEGRUE, Roi Cooper

DOUBLE CROSS. p 3m.....*Smart Set, Aug., 1911*

MEILHAC and HALEVY

*PANURGE'S SHEEP. c 1m	2w.....	French, .25
*INDIAN SUMMER. c 2m	2w.....	French, .25

MICHELSON, Miriam

BYGONES. p 2m	1w.....	<i>Smart Set, March, 1917</i>
---------------	---------	-------------------------------

MIDDLETON, George. EMBERS, etc.

*EMBERS. d 2m	1w	
THE FAILURES. d	1m	1w
THE GARGOYLE. p	2m	
IN HIS HOUSE. p	2m	1w
*THE MAN MASTERFUL. d	2w	
*MADONNA. d	3m	1w
Six plays in one volume.....		Holt, 1.35

CRIMINALS. d 2m	2w.....	Huebsch, .50
-----------------	---------	--------------

TRADITION, etc.

*TRADITION. d	1m	2w
*ON BAIL. d	2m	1w
*MOTHERS. d	1m	2w
*WAITING. d	1m	1w ij
*THEIR WIFE. d	2m	1w
*THE CHEAT OF PITY. d	2m	1w
Six plays in one volume.....		Holt, 1.35

POSSESSION, etc.

POSSESSION. d	2m	3w
*THE GROOVE. d	2w	
THE BLACK TIE. d	1m	2w ij
*A GOOD WOMAN. d	1m	1w
CIRCLES. d	1m	2w
THE UNBORN. d	1m	2w
Six plays in one volume.....		Holt, 1.35

BACK OF THE BALLOT. c	4m	1w.....
*Are published separately by Samuel French. Each		.25

AMONG THE LIONS. s	5m	3w.....
*THE REASON. p	2m	2w.....

THE REASON. p	2m	2w.....
Smart Set, Sept., 1917		

DEMILLE, William C.

IN 1999. c	1m	2w.....
*FOOD. c	2m	1w.....
POOR OLD JIM. p	2m	1w.....
DECEIVERS. p.....		French, .25

MILTON, John. Adapted by L. Chater

COMUS. m	Nine characters.....	Baker, .25
----------	----------------------	------------

MOLIERE

*DOCTOR IN SPITE OF HIMSELF	c 6m	3w....
*THE SICILIAN. Two scenes. c	4m	3w....

*THE AFFECTED YOUNG LADIES.	s	6m	3w	French,	.25
*SGANARELLE.	See Eliot: Little Theatre Classics				
*GREGORY, LADY.	The Kiltartan Moliere				
DOCTOR IN SPITE OF HIMSELF.	6m	3w			
THE MISER					
THE ROGUERIES OF SCAPIN					
The plays in one volume.....				Putnam,	1.75
MOELLER, Philip.	FIVE SOMEWHAT HISTORICAL PLAYS				
*HELENA'S HUSBAND.	c	3m	2w		
*THE LITTLE SUPPER.	c	3m	1w		
*SISTERS OF SUSANNAH.	c	5m	1w		
*ROADHOUSE IN ARDEN.	c	4m	2w		
*POKEY.	c	6m	3w		
Five plays in one volume.....				Knopf,	1.50
*TWO BLIND BEGGARS AND ONE LESS BLIND.	p	3m	1w		
				Arens,	.35
MONTAGUE, Harold					
PROPOSING BY PROXY.	c	1m	1w	French,	.25
MONTOMASA					
SUMIDA GAWA.	d	2m	1w	ij.....	Stratford, Jan., 1918
MORGAN, Charles D.					
SEARCH ME!	c	1m	2w	Smart Set,	Jan., 1915
MORNINGSIDE PLAYS, The					
*DEPUE, ELVA. HATTIE.	d	2m	3w		
*BRIGGS, CAROLINE. ONE A DAY.	c	5m			
*MACDONALD, Z. MARKHEIM.	d	2m	1w		
*REIZENSTEIN, E. L. HOME OF THE FREE.	c	2m	2w		
Four plays in one volume.....				Frank Shay,	1.00
MORRISON, Arthur					
THAT BRUTE SIMMONS.	c	2m	1w	French,	.25
MOSHER, John Chapin					
SAUCE FOR THE EMPEROR.	c	5m	4w	Shay,	.35
MOTHER, Charles C.					
DISPATCHES FOR WASHINGTON.	p	4m	5w	Baker,	.15
MOTHER GOOSE, A DREAM OF					
By J. C. MARCHANT, S. J. MAYHEW, H. WILBUR and others. Containing A Dream of Mother Goose; Scenes from Mother Goose; A Mother Goose Party; Two Mother Goose Operettas.....				Baker,	.25
MOYLE, Gilbert					
THE TRAGEDY				Four Seas,	.75
MUGGERIDGE, Marie					
THE REST CURE.	p	1m	1w	French,	.25
MURRAY, T. C.					
*BIRTHRIGHT. Two acts.	d	4m	1w	Maunsel, Dublin	

MUSKERRY, William
 AN IMAGINARY AUNT. c 4w.....French, .25

DEMUSSET, Alfred. BARBERINE AND OTHER COMEDIES
 BARBERINE. Three acts. 5m 2w
 FANTASIO. Two acts. 8m 2w
 NO TRIFLING WITH LOVE. Three acts. 4m 3w
 *A DOOR MUST BE OPEN OR SHUT. 2m
 *A CAPRICE. 1m 2w
 *ONE CANNOT THINK OF EVERYTHING. 3m 2w
 Six plays in one volume.....*Sergel*, 1.24

DEMUSSET, A., and AUGIER, E.
 *THE GREEN COAT. c 3m 1w.....French, .25
 NAPOLEON AND THE SENTRY. p 3m 1w...*Dramatic*, .25

NARODNY, Ivan
 FORTUNE FAVORS FOOLS. c 4m 3w
Poet Lore, Autumn, 1912

NATHAN, George Jean
 *THE ETERNAL MYSTERY. p 2m 1w. 1j
Smart Set, April, 1913

NATHAN, Robert G.
 THE COWARD. p 1m 2w.....*Harvard, March, 1914*
 ATOMS. p 2m 1w.....*Harvard, Nov., 1913*

NEIHARDT, John G.
 EIGHT HUNDRED RUBLES. p 1m 2w...*Forum, Mar., 1915*

NEVITT, Mary Ross
 THE ROSTOF PEARLS. p 7w.....French, .25

NEWTON, H. L.
 OUTWITTED. p 1m 1w.....*Baker*, .25
 HER SECOND TIME ON EARTH. c 1m 1w...*Baker*, .15

NIRDLINGER, C. F. Four short plays
 LOOK AFTER LOUISE. d 3m 1w
 BIG KATE. d 4m 1w
 THE REAL PEOPLE. d 2m 1w
 AREN'T THEY WONDERS. d 2m 2w
 Four plays in one volume.....*Kennerley*
 WASHINGTON'S FIRST DEFEAT. c 1m 2w.....French, .25

NOGUCHI, Yone
 *THE DEMON'S SHELL. p 2m....*Poet Lore, Autumn, 1906*
 *TEN JAPANESE NOH PLAYS. In prep.....*Four Seas*, 1.50

NORMAND, Jacques
 A DROP OF WATER. c 2m 1w.....*Dramatic*, .15

NORTON, Harold F.
 THE WOMAN. p 1m 2w.....*Sheffield, June, 1914*

O'BRIEN, Edward J.

AT THE FLOWING OF THE TIDE. p 1m 1w
Forum, Sept., 1914

O'BRIEN, Seumas. DUTY AND OTHER IRISH COMEDIES

*DUTY. c 5m 1w

*JURISPRUDENCE. c 9m 1w

*MAGNANIMITY. c 5m

*MATCHMAKERS. c 3m 3w

*RETRIBUTION. c 3m 1w

Five plays in one volume.....*Little, 1.25*

OFFICER, Katherine

ALL SOULS EVE. p 3m 4w.....*International, Jan., 1913*

OLIVER, Mary Scott. SIX ONE ACT PLAYS

THE HAND OF THE PROPHET. p 5m 2w

CHILDREN OF GRANADA. p 6m 4w

THE TURTLE DOVE. p 5m 1w

THIS YOUTH—GENTLEMEN! f 2m

THE STRIKER. p 2m 3w

MURDERING SELINA. c 5m 2w

Six plays in one volume.....*Badger, 1.25*

O'NEILL, Eugene. THIRST AND OTHER ONE ACT PLAYS

THIRST. p 2m 1w

THE WEB. p 5m 1w

WARNINGS. p 5m 4w

FOG. p 3m 1w

*RECKLESSNESS. p 3m 2w

Five plays in one volume.....*Badger, 1.00**BOUND EAST FOR CARDIFF. d 11m.....*Shay, .75**BEFORE BREAKFAST. d 1w.....*Shay, .35*

THE MOON OF THE CARIBBEES

MOON OF THE CARIBBEES. p 17m 4w

*BOUND EAST FOR CARDIFF. p 11m

*THE LONG VOYAGE HOME. p 8m 3w

*IN THE ZONE. p 9m

*ILE. p 5m 1w

WHERE THE CROSS IS MADE. p 6m 1w

*THE ROPE. p 3m 2w

Seven plays in one volume.....*Boni & Liveright, 1.35*

OPPENHEIM, James

THE PIONEERS. Two scenes. d 5m 2w.....*Huebsch**NIGHT. p 4m 1w.....*Arens, .35*

ORNO, Don

THE SOCK. p 2m 3w.....*Three Pamphleteers, .25*

O'SHEA, Monica Barrie

*THE RUSHLIGHT. p.....*Drama, 1917*

OWEN, Harold

A LITTLE FOWL PLAY. c 3m 2w.....French, .25

PAIN, Mrs. Barry. NINE OF DIAMONDS AND OTHER PLAYS

THE NINE OF DIAMONDS

HER LADSHIP'S JEWELS. c 1m 2w

MRS. MARLOWE'S CASE. c 2m 1w

Three plays in one volume.....London, Chapman, .60

SHORT PLAYS FOR AMATEURS

THE HAT. c 3w

A LESSON IN PEARLS. c 1m 2w

THIRTEEN. c 1m 2w

TRUST. c 1m 1w

A VICIOUS CIRCLE. c 1m 1w

Five plays in one volume.....London, Pinker, .60

MORE SHORT PLAYS

THE LADY TYPIST. c 1m 4w

A QUICK CHANGE. Two scenes. c 2m 2w

THE REASON WHY. c 1m 1w

'WARE WIRE. c 3m 2w

Four plays in one volume.....Chapman, .60
PALMER, John

OVER THE HILLS. c 2m 2w.....Smart Set, June, 1915

PARAMORE, E. E.

ACROSS THE MARSH. p 2mSheffield, April, 1917

PARKER, Louis N. See also JACOBS, W. W.

MAN IN THE STREET. p 2m 1w.....French, .25

PARKHURST, Winthrop

IT NEVER HAPPENS. c 2m 1w.....Smart Set, Dec., 1918

IMPORTANCE OF BEING EARLY. c 2m 2w

Smart Set, Nov., 1916

MORRACA. p 7m 1w.....Drama, Nov., 1918

THE BEGGAR AND THE KING. p 3m.....Drama, Feb., 1919

GETTING UNMARRIED. p 1m 1w.....Smart Set, April, 1918

PASTON, George

FEED THE BRUTE. p 1m 2w.....French, .25

STUFFING. c 2m 2w.....French, .25

TILDA'S NEW HAT. c 1m 3w.....French, .25

PARENT'S PROGRESS. c 3m 3w.....French, .25

PATRICK, A.

JIMMY. p 2m.....French, .25

PAULL, H. M.

HAL, THE HIGHWAYMAN. p 4m 2w.....French, .25

PEABODY, Josephine Preston

FORTUNE AND MEN'S EYES. p 8m 2w i.....French, .25

THE WINGS. p 3m 1w.....French, .25

PEARCE, Walter			
1588. c 4m 1w.....	French,	.25	
PEMBERTON, Max			
PRIMA DONNA. c 3m 2w.....	French,	.25	
LIGHTS OUT. c 3m 3w.....	French,	.25	
PFEIFFER, Edward H.			
THE LAMP. p 1m 2w.....	<i>International, April, 1913</i>		
PHELPS, P., and SHORT, M.			
SAINT CECILIA. p 1m 7w.....	French,	.25	
PHILLPOTTS, Eden. CURTAIN RAISERS			
THE POINT OF VIEW. c 2m 1w			
HIATUS. c 4m 2w			
THE CARRIER PIGEON. d 2m 1w			
Three plays in one volume.....	Brentano,	.60	
PAIR OF KNICKERBOCKERS. c 1m 1w.....	French,	.25	
BREEZY MORNING. c 1m 1w.....	French,	.25	
PHILLPOTTS, Eden, and GROVES, Charles			
THEIR GOLDEN WEDDING. c 2m 1w.....	French,	.25	
PIAGGIO, E. E.			
AT THE PLAY. p.....	<i>London, Williams,</i>	6d	
PICHEL, Irving			
*TOM, TOM, THE PIPER'S SON. p 3m..	<i>Harvard, Dec., 1913</i>		
PILLOT, E.			
*HUNGER. f 4m 1w.....	<i>Stratford, June, 1918</i>		
*THE GAZING GLOBE. p 2m 1w..	<i>Stratford, Nov., 1918</i>		
PINERO, Sir Arthur Wing			
PLAYGOERS. c 2m 6w.....	French,	.25	
THE WIDOW OF WASDALE HEAD. d..	<i>Smart Set, May, 1914</i>		
HESTER'S MYSTERY. c 3m 2w.....	French,	.25	
MONEY SPINNER. Two acts. d 5m 3w.....	French,	.25	
PINSKI, David			
See Six Plays for the Yiddish Theatre			
*A DOLLAR. c 5m 3w.....	<i>Stratford, June, 1917</i>		
MICHEAL. p 4m.....	<i>Stratford, April, 1918</i>		
PORTMANTEAU PLAYS. See WALKER, Stuart			
PORTO-RICHE, G. In Clark: Four Plays, etc.			
*FRANCOISE'S LUCK. c 3m 2w			
PLAUTIUS			
*THE TWINS. c 7m 2w.....	French,	.25	
PICARD, L. B.			
THE REBOUND. c 5m 2w.....	French,	.25	
POUND, Ezra, and FENOLLOSA, Ernest			
"NOH," or Accomplishment. A Study of the Classical			
Stage of Japan. Contains			
KAYOI KOMACHI. 3m i			

SUMA GENJI.	3m		
KUMASAKA.	Two acts.	3m	i
SHOJO.	2m	supers	
TAMURA.	3m	i	
and others			Knopf, 2.75
PRESBERY, Eugene			
COURTSHIP OF MILES STANDISH.	p	2m	2w...French, .25
PRICE, Graham			
*THE CAPTURE OF WALLACE.	p	4m	1w.....Phillips, .35
*THE SONG OF THE SEAL.	p	2m	2w.....Phillips, .35
*THE ABSOLUTION OF BRUCE.	p	10m	.....Phillips, .35
*MARRIAGES ARE MADE IN HEAVEN.....	Phillips,		.35
PROVINCETOWN PLAYS, The			
*O'NEILL, E. BOUND EAST FOR CARDIFF.	d	1m	
*BRYANT, L. THE GAME.	p	2m	2w
*DELL, F. KING ARTHUR'S SOCKS.	c	1m	2w
Three plays in one volume.....			Shay, .75
*COOK and GLASPELL. SUPPRESSED DESIRES.	c	1m	2w
			Shay, .50
*O'NEILL, E. BEFORE BREAKFAST.	d	1w.....Shay, .35	
*MOSHER, J. C. SAUCE FOT THE EMPEROR.	c	6m	3w
			Shay, .35
*KING, P. COCAINE.	d	1m	1w.....Shay, .35
*GLASPELL, S. THE PEOPLE.	p	10m	2w
CLOSE THE BOOK.	c	3m	5w
Two plays in one volume.....			Shay, .50
*OPPENHEIM, J. NIGHT.	d	4m	1w.....Arens, .35
*DELL, F. THE ANGEL INTRUDES.	c	3m	1w...Arens, .35
DAVIES, M. C. SLAVE WITH TWO FACES.	a	3m	4w
			Arens, .35
PRYCE, Richard			
THE VISIT.	p	2m	3w.....French, .25
PRYCE, R., and MORRISON, A.			
DUMB-CAKE.	p	1m	2w.....French, .25
PRYCE, R., and DRURY, W. P.			
THE PRIVY COUNCIL.	c	3m	4w.....French, .25
PRYDZ, Alvilde			
HE IS COMING.	p	1m	5w.....Poet Lore, Summer, 1914
PUTNAM, Nina Wilcox			
*ORTHODOXY.	p.....		Kennerley, .60
QUINTERO, Serafino, and JOAQUIN, Alvarez			
*A BRIGHT MORNING.	c	2m	2w...Poet Lore, Winter, 1916
*BY THEIR WORDS YE SHALL KNOW THEM	c	2m	1w
			Drama, Feb., 1917

RANCK, Edwin C.

*THE YELLOW BOOTS. p 2m 1w...Stratford, May, 1919
RANDALL, William R.

THE GREY OVERCOAT. p 3m.....French, .25

RANSON, W. S.

IN THE SPRING A YOUNG MAN'S FANCY. c 1m 7w
Dramatic, .25

REED, John

*FREEDOM. c 6m.....Shay, .50

*MOONDOWN. p 2w.....Masses

*THE PEACE THAT PASSETH UNDERSTANDING. f 12
charactersLiberator, March, 1919

REELY, Mary Katherine

DAILY BREAD. p 1m 4w

A WINDOW TO THE SOUTH. p 5m 3w

THE LEAN YEARS. p 2m 2w

Three plays in one volume.....H. W. Wilson, .60

REIZENSTEIN, Elmer L.

*HOME OF THE FREE. c 2m 2w

In "Morningside Plays".....Shay, .75

RENARD, Jules

*GOOD-BYE! c 1m 1w.....Smart Set, June, 1916

RENARD, Jules. Translated by Alfred Sutro

*CARROTS. p 1m 2w.....French, .25

REPRESENTATIVE ONE-ACT PLAYS BY AMERICAN AUTHORS

Selected, with biographical notes, by Margaret Gardiner Mayorga, M.A. In preparation.....Little, 2.50

REYNARTZ, Dorothy

CARNIVAL. c 8w.....Dramatic, .15

RICE, Cale Young. THE IMMORTAL LURE

GIORGIONE. p

ARDUIN. p

O-UME'S GODS. p

THE IMMORTAL LURE. p

Four plays in one volume.....Doubleday, 1.25

*A NIGHT IN AVIGNON. p

In "Collected Plays and Poems".....Doubleday, 3.00

RICHARDSON, Frank

BONNIE DUNDEE. d 4m 2w.....French, .35

RIVOIRE, Andre

*THE LITTLE SHEPHERDESS. p 1m 2w.....French, .25

ROBINS, Gertrude. LOVING AS WE DO, etc.

LOVING AS WE DO

THE RETURN

AFTER THE CASE				
'ILDA'S HONOURABLE				
Four plays in one volume.....	<i>Werner Laurie</i>	1/		
MAKESHIFTS. p				
REALITIES. p				
Two plays in one volume.....	<i>French</i>			
POT LUCK. c 3m iw.....	<i>French</i> ,	.25		
ROGERS, Maude M.				
WHEN THE WHEELS RUN DOWN. p 3w.....	<i>French</i> ,	.25		
ROGERS, Robert E.				
*BEHIND A WATTEAU PICTURE. f 6m 2w.....	<i>Baker</i> ,	.75		
ROOF, Katherine				
THE WORLD BEYOND THE MOUNTAIN. p 2m 2w				
	<i>International</i> , Nov., 1913			
ROSENBERG, James N.				
THE RETURN TO MUTTON. Two acts. c 2m iw				
	<i>Kennerley</i> ,	.75		
ROSS, Clarendon				
THE AVENGER. f 2m.....	<i>Drama</i> , Aug., 1918			
RUSCHKE, Egmont W. THE ECHO, etc.				
THE ECHO. c 5m 5w				
DEATH SPEAKS. f 2m				
THE INTANGIBLE. d 2m 2w				
Three plays in one volume.....	<i>Stratford</i> , 1.00			
RUSINOL, Santiago				
THE PRODIGAL DOLL. c 5m 6w.....	<i>Drama</i> , Feb., 1917			
SARDOU, Victorien				
*THE BLACK PEARL. c 7m 3w.....	<i>French</i> , .25			
SARGENT, Frederick Leroy				
OMAR AND THE RABBI. In prep.....	<i>Four Seas</i> , .75			
SARKADI, Leo				
A VISION OF PAGANINI. p 2m iw				
	<i>International</i> , Feb., 1916			
THE PASSING SHADOW. p 2m..	<i>International</i> , Aug., 1916			
THE LINE OF LIFE. p 4m 3w..	<i>International</i> , Nov., 1916			
SAWYER, Ruth				
*THE SIDHE OF BEN-MOR. p 1m 6w				
	<i>Poet Lore</i> , Summer, 1910			
SCHMERTZ, John R.				
THE MARKSMAN. p 4m iw.....	<i>Sheffield</i> , Feb., 1917			
SCHNITZLER, Arthur. COMEDIES OF WORDS.. Translated				
by Pierre Loving				
*THE HOUR OF RECOGNITION. c 3m 2w				
*THE BIG SCENE. c 5m 2w				
*THE FESTIVAL OF BACCHUS. c 4m 2w				

- *LITERATURE. c 2m iw
- *HIS HELPMATE. c 5m 2w
Five plays in one volume.....*Stewart*, 1.50
- *STRAGGLERS AT THE CARNIVAL. c 5m iw.....*Shay*, .50
- *COUNTESS MIZZIE. c 7m 2w
In volume with LONELY WAY, etc.....*Little*, 1.50
- *LIVING HOURS
- *THE WOMAN WITH THE DAGGER
- *THE LAST MASKS
- *LITERATURE
Four plays in one volume.....*Badger*, 1.25
- *GALLANT CASSIAN. Puppet Play. 3m iw..*Phillips* .60
- *DUKE AND THE ACTRESS. c 16m 2w.....*Badger*, 1.50
- *LADY WITH THE DAGGER. d 1m iw
Poet Lore, Summer, 1904

SCOTT, Clement

- CAPE MAIL. p 3m 4w.....*Dramatic*, .15

SCOTTISH REPERTORY PLAYS

- *MAXWELL, W. B. THE LAST MAN IN. p 4m iw
- *BRIGHOUSE, H. THE PRICE OF COAL. p 1m 3w
- *CHAPIN, H. AUGUSTUS IN SEARCH OF A FATHER. p 3m
- *CCLQUHON, D. JEAN. p 2m
- *DOWN, O. THE MAKER OF DREAMS. f 2m iw
- *CHAPIN, H. DUMB AND THE BLIND. p 2m iw 2j
- *BRIGHOUSE, H. LONESOME-LIKE. p 2m 2w
- *CHAPIN, H. AUTOCRAT OF THE COFFEE STALL. p
- *CHAPIN, H. MUDDLE ANNIE. p
- *FERGUSON, J. A. CAMPBELL OF KILMHOR. p 4m 2w
- *KORI, TORAKI. KANAWA, the Incantation. 4m iw
- *BRIGHOUSE, H. MAID OF FRANCE. p 2m iw
Phillips, each, .35

SHAKESPEARE

- OBERON AND TITANIA.. 12 characters.....*French*, .25

SHAW, George Bernard

- *HOW HE LIED TO HER HUSBAND c 2m iw....*Brentano*
- *PRESS CUTTINGS. c 3m 3w.....*Brentano*
- *DARK LADY OF THE SONNETS. c 1m 2w.....*Brentano*
- *OVERRULED. p.....*Brentano*
- *HEARTBREAK HOUSE
- *GREAT CATHERINE
- *O'FLAHERTY, V. C.
- *INCA OF PERUSALEM
- *AGUSTUS DOES HIS BIT
- *THE BOLSHEVIK PRINCESS
Six plays in one volume.....*Brentano*, 1.75

SHAW, Mary
 THE PARROT CAGE. a 1m 7w.....Dramatic, .25
 THE WOMAN OF IT. c 9w.....Dramatic, .25

SHORES, Elsa. See BELMONT, Mrs. O. H. P.

SIERRA, Gregorio Martinez
 *THE LOVER. c 1m 2w.....Stratford, July, 1919
 *LOVE MAGIC. c 4m 3w.....Drama, Feb., 1917
 *THE CRADLE SONG. c. Two acts. 4m 10w
 Poet Lore, 1.50

SINCLAIR, Upton. Plays of Protest
 THE SECOND STORY MAN. d 1m 1w.....Kennerley

SOLOGUB, Feodor
 *THE TRIUMPH OF DEATH. Three short acts. d
 4m 2w.....Drama, August, 1916

SOPHOCLES
 ANTIGONE. Eleven characters.....Baker, .25

SOTILLO, Antonio, and MICHÓ, Andres
 THE JUDGMENT OF POSTERITY. p 5m 1w..Poet Lore, 1.50

SOUVESTRE, Emile
 MRS. WILLIS' WILL. c 5w.....Dramatic, .15

SPEYER, Lady
 LOVE ME, LOVE MY DOG. p 3m 1w..Smart Set, Jan., 1919

SPRINGER, Thomas G.
 SECRETS OF THE DEEP. p 7m.....Smart Set, June, 1914

STANWOOD, Louie R.
 A QUARTER OF AN HOUR. c 3m 1w.....A. U. P. ms.
 THE RIVER. d 6m 5w.....A. U. P. ms.

STEELL, W.
 FARO NELL. p 6m 1w.....Baker, .15

STERLING, George
 *THE DRYAD. p 1m 2w.....Smart Set, Feb., 1919

STEWART, Anna B.
 BELLES OF CANTERBURY. c 11w.....French, .25

STEVENS, Henry Bailey. A CRY OUT IN THE DARK
 THE MEDDLER
 BOLO AND BABETTE. In prep.
 THE MADHOUSE
 Three plays in one volume.....Four Seas, 1.25

STEVENS, Wallace
 THREE TRAVELERS WATCH A SUNRISE. p 5m 1w i
 Poetry, July, 1916, .15

ST. HILL, T. N.
 DUTY. p 2m.....Sheffield, May, 1916

STRAMM, August

*THE BRIDE OF THE MOOR. p 4m 2w

*SANCTA SUSANNA. p 1m 3w

Two plays in one number.....*Poet Lore, Winter, 1914*

STRATTON, Charles

THE CODA. p 1m 2w.....*Drama, May, 1918*

STRINDBERG, August

PLAYS. First Series

*THE DREAM PLAY. THE LINK

*THE DANCE OF DEATH. Parts I and II

PLAYS. Second Series

*CREDITORS. p 2m 1w

*PARIAH. p 2m

*MISS JULIA. p 3w

*THE STRONGER. p 2w

*THERE ARE CRIMES AND CRIMES

PLAYS. Third Series

*SWANWIITE. A Fairy Play. p 10m 6w

*SIMOON. p 2m 1w

*DEBIT AND CREDIT. p 6m 3w

*ADVENT. Three acts. p 7m 3w

*THE THUNDERSTORM. p 8m 4w

*AFTER THE FIRE. p 11m 4w

PLAYS. Fourth Series

*THE BRIDAL CROWN. Six scenes. p 12m 8w others

*THE SPOOK SONATA. p 7m 6w

*THE FIRST WARNING. c 1m 4w

*GUSTAVUS VASA. Five acts. d 20m 8w

Four volumes.....*Scribners, Each, 1.50*

*THE STRONGER WOMAN. p 2w

*MOTHERLY LOVE. p 4w

Two plays in one volume.....*Henderson, .50*

*PARIA. p 2m

*SIMOON. p 2m 1w

Two plays in one volume.....*Henderson, .50**MISS JULIE. p 1m 2w.....*Henderson, .35**THE CREDITOR. p 2m 1w.....*Henderson, .35*

*CREDITORS p 2m 1w

*PARIAH. p 2m

Two plays in one volume.....*Scribner, .75*

*THE OUTCAST

*SIMOON. 2m 1w

*DEBIT AND CREDIT. p 6m 3w

Three plays in one volume.....*Badger, 1.50*JULIE. p 2m 1w.....*Badger, 1.50*

*THE CREDITOR.	p 2m	1w.....	<i>Badger</i> , 1.50
*MOTHER LOVE.	p 4w.....		<i>Brown</i> , .35
SUBERT, Frantisek Adolf			
JAN VYRAVA.	d 2m	1w.....	<i>Poet Lore</i> , 1.50
SUDERMANN, Herman.	ROSES		
*STREAKS OF LIGHT.	d 2m	1w	
*MARGOT.	d 4m	2w	
*THE LAST VISIT.	d 5m	3w	
*FAR-AWAY PRINCESS.	c 2m	7w	
Four plays in one volume.....			<i>Scribner</i> , 1.25
MORITURI			
*TEJA.	d 7m	2w	
*FRITZCHEN.	d 5m	2w	
*ETERNAL MASCULINE.	p 5m	2w	
Three plays in one volume.....			<i>Scribner</i> , 1.25
*JOHANNES.	p 40i.....		<i>Poet Lore</i> , Vol. XI, No. 2
SUTRO, Alfred.	FIVE LITTLE PLAYS		
THE MAN IN THE STALLS.	2m	1w	
A MARRIAGE HAS BEEN ARRANGED.	1m	1w	
THE MAN ON THE KERB.	1m	1w	
THE OPEN DOOR.	p 1m	1w	
THE BRACELET.	c 5m	3w	
Five plays in one volume.....			<i>Brentano</i> , 1.00
THE BRACELET.	c 5m	3w.....	<i>French</i> , .25
A MARRIAGE HAS BEEN ARRANGED.	1m	1w.....	<i>French</i> , .25
THE CORRECT THING.	p 1m	1w.....	<i>French</i> , .25
ELLA'S APOLOGY.	p 1m	1w.....	<i>French</i> , .25
A GAME OF CHESS.	p 1m	1w.....	<i>French</i> , .25
THE GUTTER OF TIME.	p 1m	1w.....	<i>French</i> , .25
A MAKER OF MEN.	p 1m	1w.....	<i>French</i> , .25
THE MAN ON THE KERB.	1m.....		<i>French</i> , .25
THE OPEN DOOR.	p 1m	1w.....	<i>French</i> , .25
MR. STEINMANN'S CORNER.	p 2m	2w.....	<i>French</i> , .25
THE SALT OF LIFE.	p 1m	1w.....	<i>French</i> , .25
THE MARRIAGE WILL NOT TAKE PLACE.	c 2m	1w	
			<i>Harper's Bazar</i> , April, 1918
SYMONS, Arthur			
CLEOPATRA IN JUDEA.	p 7m	3w.....	<i>Forum</i> , June, 1916
SYNGE, John Millington			
*THE SHADOW OF THE GLEN.....			<i>Luce</i> , .75
*RIDERS TO THE SEA.....			<i>Luce</i> , .75
*THE TINKER'S WEDDING.....			<i>Luce</i> , .75
*DEIRDRE OF THE SORROWS.....			<i>Luce</i> , .75
TARKINGTON, Booth			
BEAUTY AND THE JACOBIN.	c 3m	2w.....	<i>Harper</i> , 1.00

TERRELL, Maverick

HONI SOIT. s 1m 1w.....*Smart Set, Jan., 1918*
TEMPERAMENT. c 2m 2w.....*Smart Set, Sept., 1916*

TERRELL, Maverick, and STECHHAN, H. O.

THE REAL "Q." c 3m.....*Smart Set, Sept., 1911*
TCHEKOFF, Anton.

PLAYS. First Series

*THE SWAN SONG. p 2m.....*Scribner, 1.50*

PLAYS. Second Series

*ON THE HIGH ROAD. p 8m 3w

*THE PROPOSAL. c 2m 1w

*THE WEDDING. c 7m 3w

*THE BEAR. c 2m 1w

*TRAGEDIAN IN SPITE OF HIMSELF. c 2m

*ANNIVERSARY. c 2m 1w

Six plays in one volume.....*Scribner, 1.50**A BEAR. c 2m 1w.....*French, .25**THE MARRIAGE PROPOSAL. c 2m 1w.....*French, .25*

See BECHHOFER. Five plays

*ON THE HIGHWAY. d 6m 3w.....*Drama, May, 1916*

TENNYSON, Alfred Lord

THE FALCON. p 2m 2w.....*Collected Works*

TERENCE

*PHORMIO. c 11m 2w.....*French, .25*

THEURIET, Jean

*JEAN MARIE. p 2m 1w.....*French, .25*

THOMAS, Brandon

HIGHLAND LEGACY. c 5m 2w.....*French, .25*LANCASHIRE SAILOR. p 3m 2w.....*French, .25*COLOUR SERGEANT. p 4m 1w.....*French, .25*

THOMAS, Kate

AN EVENING AT HELEN'S. p 7w.....*French, .25*A BIT OF NONSENSE. c 8w.....*French, .25*

THOMPSON, Alice C. PLAYS FOR WOMEN CHARACTERS

HER SCARLET SLIPPERS. p 4w.....*Penn, .15*AN IRISH INVASION. c 8w.....*Baker, .15*A KNOT OF WHITE RIBBON. p 3w.....*Penn, .15*THE LUCKIEST GIRL. p 4w.....*Denison, .15*MUCH TOO SUDDEN. p 7w.....*Baker, .15*OYSTERS. c 6w.....*Baker, .15*THE WRONG BABY. c 8w.....*Penn, .15*

THOMPSON, Harlan

ONE BY ONE. p 2m 2w.....*Smart Set, May, 1919*THE MAN HUNT. c 2m 1w.....*Smart Set, June, 1919*

PANTS AND THE MAN. c	5m	2w	....	<i>Smart Set</i> , Nov., 1917
GEOMETRICALLY SPEAKING. p	3m	1w		
				<i>Smart Set</i> , Nov., 1918
TINSLEY, Lily				
CINDERS. p	1m	1w	....	<i>French</i> , .25
TOMPKINS, Frank G.				
*SHAM. In prep. c	3m	1w	....	<i>Shay</i> , .35
TORRENCE, Ridgely.	THREE PLAYS FOR THE NEGRO THEATRE			
*GRANNY MAUMEE. p	3w			
*THE RIDER OF DREAMS. p	3m	1w		
*SIMON THE CYRENIAN. p	1om	6w		
Three plays in one volume.....				<i>Macmillan</i> , 1.50
TRADER, G. H.				
SHAKESPEARE'S DAUGHTERS. f	11w	....	<i>French</i> , .25	
TREE, H. B.				
SIX AND EIGHTPENCE. c	2m	1w	....	<i>French</i> , .25
TRENT, J. J.				
OWIN' TO MAGGIE. c	3m	4w	....	<i>Baker</i> , .25
TREVOR, Philip				
UNDER THE GREENWOOD TREE. p	2m	5w	....	<i>French</i> , .25
THE LOOKING GLASS. p	7j	....		<i>French</i> , .25
TUBBS, A. L.				
A DOUBLE DECEPTION. 2m	3w	....		<i>Baker</i> , .15
TULL, J. B.				
THE SLACKER. p	2m	7w	....	<i>Baker</i> , .25
UKRAINKA, L.				
*THE BABYLONIAN CAPTIVITY. d	1m	7i		
In Bechofer: Five Russian Plays				
URCHLICKY, Jaroslav				
*AT THE CHASM. p	2m	1w	....	<i>Poet Lore</i> , Autumn, 1913
VIERECK, Geo. S.				
A GAME OF LOVE. p	1m	2w		
THE MOOD OF A MOMENT. p	2m	1w		
FROM DEATH'S OWN EYES. p	1m	2w		
QUESTION OF FIDELITY. p	1m	1w		
THE BUTTERFLY. p	2m	3w		
Five plays in one volume.....				<i>Moffat</i>
VON VIZIN, D.				
THE CHOICE OF A TUTOR. c	5m	3w		
In Bechofer: Five Russian Plays				
VAN ETTEN, G.				
THE VAMPIRE CAT. p	4m	2w	....	<i>Dramatic</i> , .25
WALKER, Stuart.	THE PORTMANTEAU PLAYS			
*THE TRIMPLET. c	2m	4w		
*NEVERTHELESS. c	2m	1w		

*SIX WHO PASS WHILE THE LENTILS BOIL. c	5m	3w
*THE MEDICINE SHOW. c	3m	
Four plays in one volume.....		<i>Stewart, 1.50</i>
WALKES, W. R.		
A PAIR OF LUNATICS. c	1m	1w..... <i>French, .15</i>
GENTLEMAN JIM. p	1m	1w..... <i>French, .25</i>
WALLACE, A. C.		
CHRYSANTHEMUMS. c	2m	2w..... <i>French, .25</i>
WARE, J. Herbert		
THE MEASURE OF THE MAN. p	3m	1w
		<i>Sheffield, June, 1916</i>
WARREN, M. J.		
THE SUBSTANCE OF AMBITION. p	3m	1w.... <i>Baker, .15</i>
WARREN, P., and HUTCHINS, W.		
THE DAY THAT LINCOLN DIED. p	5m	2w. <i>Baker, .25</i>
WASHINGTON SQUARE PLAYS, THE		
*BEACH, L. THE CLOD. p	4m	1w
*GOODMAN, E. EUGENICALLY SPEAKING. c	3m	1w
*GERSTENBERG, A. OVERTONES. p	4w	
*MOELLER, P. HELENA'S HUSBAND. c	3m	2w
Four plays in one volume.....		<i>Doubleday, .75</i>
*LANGER, L. ANOTHER WAY OUT. c	2m	3w.. <i>Shay, .35</i>
*GLASPELL, S. TRIFLES. d	3m	2w..... <i>Shay, .35</i>
*CROCKER, B. THE LAST STRAW. d	2m	1w 2j.. <i>Shay, .35</i>
*ANDREYEV, L. LOVE OF ONE'S NEIGHBOR. s	15m	7w
		<i>Shay, .35</i>
*COOK and GLASPELL. SUPPRESSED DESIRES. s	1m	2w
		<i>Shay, .50</i>
*CRONYN, G. THE SANDBAR QUEEN. p	6m	1w
		<i>Arens, .35</i>
*MOELLER, P. TWO BLIND BEGGARS, etc. p	3m	1w
		<i>Arens, .35</i>
*MAETERLINCK, M. INTERIOR		
MIRACLE OF ST. ANTONY		
DEATH OF TINTAGILES. See Author		
*REED, J. MOONDOWN. p	2w.....	<i>Masses</i>
*TCHEKOV, A. THE BEAR. c	2m	1w..... <i>French, .25</i>
*MACKAYE, P. THE ANTICK. See Author		
*SCHNITZLER, A. LITERATURE. See Author		
*MOELLER, P. ROADHOUSE IN ARDEN		
SISTERS OF SUSANNA		
POKEY. See Author		
*WEDEKIND, F. THE TENOR. p	5m	3w
		<i>Smart Set, June, 1913</i>

*AKINS, Z. THE MAGICAL CITY. p 7m 2w
Forum, May, 1914

*DEBRUEYS, D. A. PIERRE PATELIN. c 7m 2w
French, .25

*TCHEKOV, A. THE SEA GULL. See Author

*EVREINOV, N. See Bechofer: Five Russian Plays

*PORTO-RICHE. LOVERS' LUCK. See Clark: Plays for the Free Theatre

*IZUMO, T. THE PINE TREE. Bushido. See Author

*MASSAY, E. PLOTS AND PLAYWRIGHTS. c 11m 6w
Little, 1.00

*MOLIERE. SGANARELLE. DOCTOR IN SPITE OF HIMSELF. See Author

*STRINDBERG, A. PARIAH. See Author

WATTS, Mary S. THREE SHORT PLAYS
 AN ANCIENT DANCE. Two acts. p 6m 3w
 CIVILIZATION. p 5m 5w
 WEARIN' O' THE GREEN. c 8m 7w
 Three plays in one volume 1.25

WEDEKIND, Frank
 *THE TENOR. p 5m 3w..... *Smart Set, June, 1913*

WEIL, Percival L.
 THE CULPRIT. p 3m 1w.... *Smart Set, Feb., 1913*

WELLMAN, Rita
 *THE LADY WITH THE MIRROR. a 2m 2w
Drama, Aug., 1918

*DAWN. p 2m 1w..... *Drama, Feb., 1919*

*FUNICULI FUNICULA. p 2m 1w
 In Mayorga's "Representative One Act Plays."
Little, 2.50

WELSH, Robert Gilbert
 JEZEBEL. p 6m 3w..... *Forum, May, 1915*

WENDT, Frederick W.
 DES IRAE. p 1m 1w..... *Smart Set, July, 1911*

WEST, Louise
 IN EXTREMIS. c 1m 5w..... *A. U. P. ms.*

WHITE, Lucy
 THE BIRD CHILD. p 2m 2w 1j. *International, Nov., 1914*

WILCOX, Constance
 TOLD IN A CHINESE GARDEN. p 10 characters
Drama, May, 1919

WILDE, Oscar

SALOME. d 1m 2w..... *Several editions*
BIRTHDAY OF THE INFANTA

WILDE, Percival. DAWN AND OTHER ONE ACT PLAYS

*DAWN. d 2m 1w 1j

THE NOBLE LORD. c 2m 1w

*THE TRAITOR. d 7m

THE HOUSE OF CARDS. p 1m 1w

PLAYING WITH FIRE. c 1m 2w

*FINGER OF GOD. p 2m 1w

Six plays in one volume..... *Holt, 1.35*

CONFESSORIAL. p 3m 3w

*ACCORDING TO DARWIN. p 3m 2w

*A QUESTION OF MORALITY. c 3m 1w

THE BEAUTIFUL STORY. p 1m 1w 1j

THE VILLIAN OF THE PIECE. c 2m 1w

Five plays in one volume..... *Holt*LINE OF NO RESISTANCE. c 1m 2w..... *French, .25*SAVED. p 9m 1w..... *Smart Set, July, 1915*

WILEY, Sara King

PATRIOTS. c 3m 2w..... *French .25*

WISCONSIN PLAYS

FIRST SERIES

*GALE, Z. THE NEIGHBORS. d 2m 6w

*DICKINSON, T. H. IN HOSPITAL. c 3m 2w

*LEONARD, W. E. GLORY OF THE MORNING. p 3m 2w

Three plays in one volume..... *Huebsch, 1.25*

SECOND SERIES

*ILLSEY, S. M. FEAST OF THE HOLY INNOCENTS. p 5w

*SHERRY, L. ON THE PIER. p 1m 1w

*JONES, H. M. THE SHADOW. p 4m 2w

*GILMAN, T. WE LIVE AGAIN. p 6m 6w

Four plays in one volume..... *Huebsch, 1.50*

WOLFF, Oscar M.

WHERE BUT IN AMERICA. c 1m 2w

Smart Set, March, 1918

WORLD'S BEST PLAYS, The. Edited by BARRETT H. CLARK

*COPPEE, FRANCOIS. PATER NOSTER. p 3m 3w

*MEILHAC and HALEVY. INDIAN SUMMER. c 2m 2w

*MAUREY, MAX. ROSALIE. c 1m 2w

*HERVIEU, PAUL. MODESTY. c 2m 1w

- *TCHEKOF, ANTON. A MARRIAGE PROPOSAL. c 2m 1w
- *DE MUSSET and AUGIER. THE GREEN COAT. c 3m 1w
- *GIACOSA, GIUSEPPE. THE WAGER. c 4m 1w
- *TERRENCE. PHORMIO. c 11m 2w
- *RIVOIRE, ANDRE. THE LITTLE SHEPHERDESS. c 1m 2w
- *PLAUTIUS. THE TWINS. c 7m 2w
- *SARDOU, VICTORIEN. THE BLACK PEARL. c 7m 3w
- *TCHEKOF, ANTON. THE BOOR. c 2m 1w
- *DEBANVILLE, THEO. CHARMING LEANDRE. c 2m 1w
- *AUGIER, EMILE. THE POST SCRIPTUM. c 1m 2w
- *MOLIERE. THE DOCTOR IN SPITE OF HIMSELF. c 6m 3w
- *DECAILLAVET, G. A. CHOOSING A CAREER. c
- *BERNARD, TRISTAN. FRENCH WITHOUT A MASTER. c 5m 2w
- *MEILHAC and HALEVY. PANURGE'S SHEEP. c 1m 2w
- *BENEDIX, RODERICH. THE LAW SUIT. c 5m
- *BENEDIX, RODERICH. THE THIRD MAN. c 1m 3w
- *MOLIERE. THE SICILIAN. Two scenes. c 4m 3w
- *MCLOIRE. THE AFFECTED YOUNG LADIES. s 6m 3w
- *BERNARD, TRISTAN. I'M GOING! c 1m 1w
- *FEUILLET, OCTAVE. THE FAIRY. c 3m 1w
- *FEUILLET, OCTAVE. THE VILLAGE. c 2m 2w
- *LABICHE. GRAMMAR. c 4m 1w
- *LABICHE. THE TWO COWARDS. c 3m 2w
- *LESAGE. CRISPIN, HIS MASTER'S RIVAL. c 4m 3w
- *MARIVAUX. THE LEGACY. c 4m 2w
- *GYALUI, WOLFGANG. AFTER THE HONEYMOON. c 1m 1w
- *BOUCHOR, MAURICE. A CHRISTMAS TALE. p 2m 2w
- *FRANCE, ANATOLE. CRAINQUEBILLE. 3 scenes. p 12m 6w
- *THEURIET, ANDRE. JEAN MARIE. p 2m 1w
- *PICARD, L. B. THE REBOUND. c 5m 2w
- *ARISTOPHANES. LYSISTRATA. s 4m 5w 1j

Published by French, each, .25

WYNNE, Anna

THE BROKEN BARS. p 10m 10w.....French, .25

YEATS, William Butler

- *THE COUNTESS CATHLEEN
- *THE LAND OF HEART'S DESIRE
- *THE SHADOWY WATERS
- *THE KING'S THRESHOLD
- *ON BAILE'S STRAND
- *DEIRDRE Macmillan
- *THE GREEN HELMET..... Macmillan
- *WHERE THERE IS NOTHING..... Macmillan
- *THE HOUR GLASS

*CATHLEEN IN HOULIHAN

*A POT OF BROTH.....*Macmillan*
IN THE SEVEN WOODS.....*Macmillan*

YEHOASH

*THE SHUNAMITE. p 3m 1w.....*Stratford, June, 1919*

YIDDISH THEATRE: SIX PLAYS FOR

FIRST SERIES

*PINSKI, D. ABIGAIL. 7m 1w

*PINSKI, D. FORGOTTEN SOULS. 1m 2w

ALEICHEM, S. SHE MUST MARRY A DOCTOR. 3m 4w

ASH, S. WINTER. 1m 6w

ASH, S. THE SINNER. 9m 1w

HIRSCHBEIN, P. IN THE DARK. 3m 2w

Six plays in one volume..... 1.50

SECOND SERIES

PINSKI, D. LITTLE HEROES. p 6j

PINSKI, D. THE STRANGER. p 9m 6w

HIRSCHBEIN, P. ON THE THRESHOLD. p 4m 2w

LEVIN, Z. POETRY AND PROSE. p 1m 1w

KOBIN, L. BLACK SHEEP. p 3m 2w

KOBIN, L. THE SWEET OF LIFE. p 2m 1w

Six plays in one volume.....*Huebsch*, 1.50

YOUNG, Sir C. L.

DRIFTED APART. p 1m 1w.....*Baker*, .15THE BARON'S WAGER. c 1m 1w.....*Dramatic*, .15

YOUNG, Stark. AT THE SHRINE AND OTHER PLAYS

*ADDIO. p 3m 1w

*MADRETTA. p 2m 1w

*AT THE SHRINE. p 1m 1w

Three plays in one volume.....*Shay*, .75

ZANGWILL, Israel

SIX PERSONS. c 1m 1w.....*French*, .25GREAT DEMONSTRATION. c 2m 1w.....*French*, .25

BIBLIOGRAPHIES

ACTABLE ONE ACT PLAYS.....*Chicago Public Library*, 1916A LIST OF PLAYS AND PAGEANTS. Prepared by the
Committee on Pageantry, War Work Council,
Young Woman's Christian Associations. 1919....*Gratis*PLAYS FOR CHILDREN. Arranged by Kate Oglebay.
Drama League of America. Chicago. 1915..... 25

PLAYS FOR AMATEURS. Arranged by John Mantel Clapp. Drama League of America. Chicago. 1915..	.25
GUIDE TO SELECTING PLAYS for the use of professionals and Amateurs. By Wentworth Hogg. <i>French</i> . 1916	.25
THE DRAMATIC BOOKS AND PLAYS. An annual com- pilation by Henry Eastman Lower and George Heron Milne. Boston Book Co.....	each, .50
BIBLIOGRAPHY OF PUBLISHED PLAYS AND OTHER DRA- MATIC LITERATURE. Revised to 1915. Arranged by H. Newkirk Clugston. World Drama Prompters. La Jolla, Cal. Out of print.	



SEP 20 1927

OCT 20 1927

JUL 20 1928

425378

YB 53171

THE UNIVERSITY OF CALIFORNIA LIBRARY

